

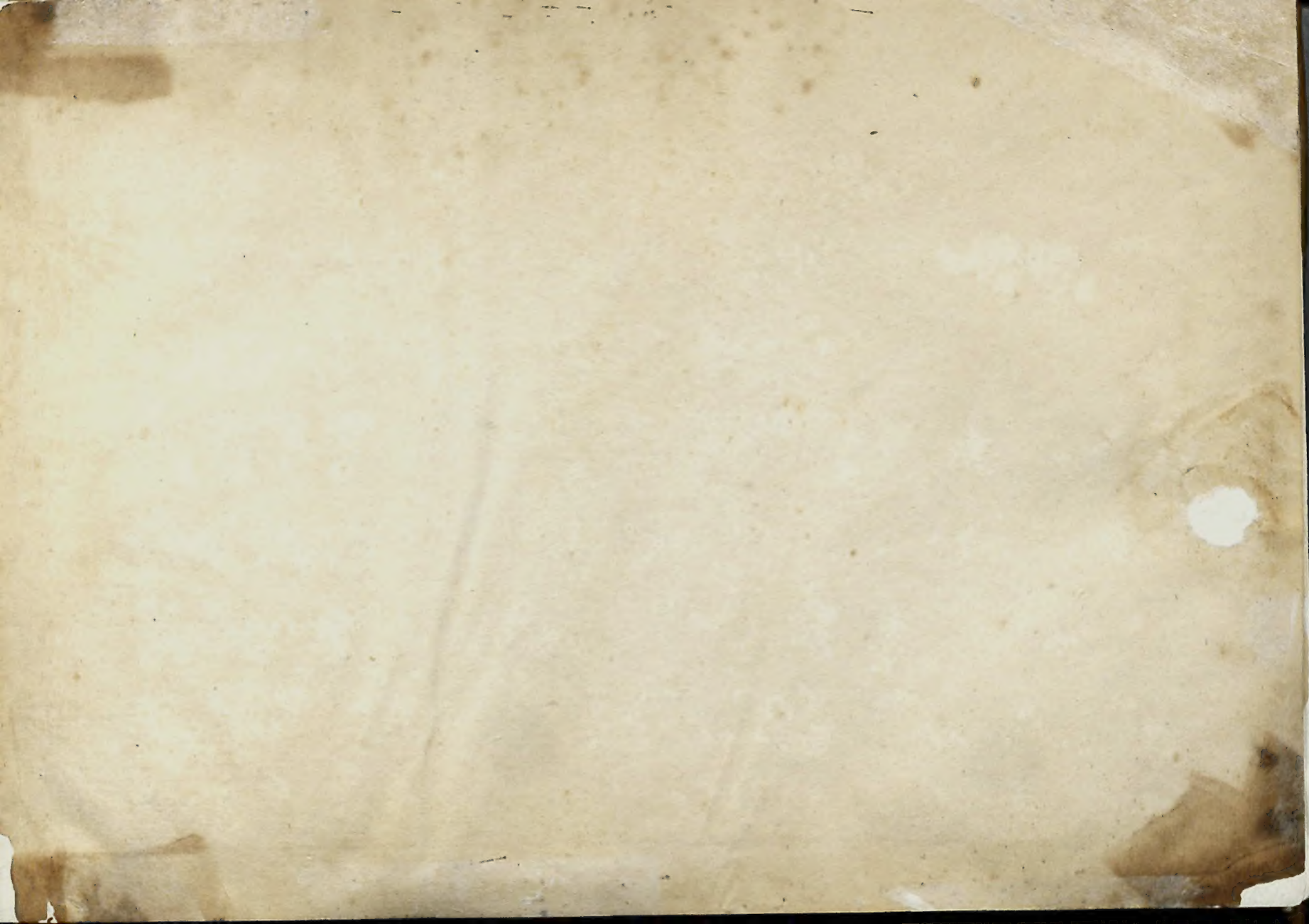


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Royal College of Music



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The General Assembly

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in Session at Albany

January 1st 1811

Resolved That

the sum of \$100,000

be appropriated

for the purchase of

THE UNIVERSITY OF CHICAGO

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The Clarinet Instructor by which

PLAYING on that INSTRUMENT

is rendered easy to any one unacquainted with Music as it contains a

Compleat Scale.

*of all the Notes with the Graces also a Dictionary explaining such words
as occur in Music with several favorite Airs the whole by a*

(CAPITAL PERFORMER on the above INSTRUMENT.)

*To which is added Six new Duos for two Clarinets and a
QUINTETTO for HORNS, CLARINETS and a BASSOON*

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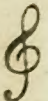
*Printed & Sold by LONGMAN, LUKEY & CO. 1. 26. Cheapside where may be had
a new Edition of Instructions for every Instrument also choice of the best toned Clarinets, Hoboys, Horns, Bassoons &c.*

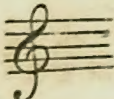
INSTRUCTIONS FOR THE CLARINETT.

As the CLARINET, is an Instrument not so universally known as its Use deserves, a short Description of it and its effects in Music, will be necessary before the Method of playing upon it is shewn.

It is divided in four Parts, the Mouth Piece, (on which a flat Reed is tied) the upper Joint, the middle Piece, and the Bell or bottom Piece. It has thirteen Holes, five of which are stopped by Keys; it is to these Keys that the Instrument is indebted for its chief Use, as before they were contrived, the Clarinet though known and played on, could not be used in Concert, as at present it is. When played by itself, the fullness and sweetness of Tone is very pleasing, but when joined with French Horns only, or in Concert with other Instruments, its charming Effect is too obvious to be particularly described. To make it familiar and render playing on it extremely easy; the following plain and concise Instructions are intended. And although, at present most of those who study it are acquainted with some other Instrument, consequently know the different Marks and Characters used in Music, yet that any one utterly unacquainted with Music may attain to play with Perfection upon it,

the NOTES, MARKS and CHARACTERS, shall be explained. And know, first, that the TREBLE

CLIF, marked thus  is the Clif made use of for the Clarinet, which is placed at the

beginning of the LINES and SPACES  on which the NOTES are put; which Lines

and Spaces are named by the first seven letters of the Alphabet. They are played by stopping or opening the Holes as marked in the SCALE the black DOT (●) signifies the hole must be stopped the white (○) that the hole must be open. Observe, that four Holes are naturally stopped by the four shortest Keys, therefore, when any of those Holes are to be open, the end of the Key must be put down, either with the Finger or Thumb, as will be shewn immediately. The Lines that are added below or above the five fixed ones, are called LEDGER LINES. Before you proceed to practice the following SCALE or GAMUT, know that a SHARP, marked thus (♯) makes any Note a half Note or Semitone sharper or higher. a FLAT, marked (♭) is the reverse of a Sharp, as it makes any note a half note or Semitone flatter or lower. A NATURAL, another Character marked thus (♮) is used to bring any Note that has been sharpened or flattened to its original Note or Tone, as if no such Sharp or Flat had been used. When Sharps or Flats, are put at the beginning of the Lines or Spaces, it signifies that the Note on such Line or Space is to be played Sharp or Flat.

A SCALE OF NOTES FOR THE CLARINETT.

The Notes in this part of the Instru-
ment are called CHALUMEAU.

The Notes in this part of the Instru-
ment are called CLARINET.

A different
way of playing
these Notes.



Diagram illustrating the scale of notes for the Clarinet, showing the relationship between notes and fingerings. The notes are arranged in two rows: CHALUMEAU (left) and CLARINET (right). The notes are: E F G A b B C c# D e# E F f# G g# A b b B C c# D e# E F f# G g# A b b B C D E F f# g# D E.

Below the notes is a grid of circles representing fingerings. The grid is organized into two main sections: CHALUMEAU (left) and CLARINET (right). The CHALUMEAU section has 10 columns of circles, and the CLARINET section has 5 columns. Each circle is either filled (indicating a finger is pressed) or empty (indicating a finger is not pressed). The circles are arranged in a grid that corresponds to the notes above them.

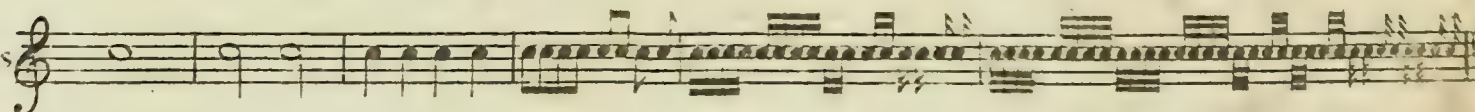
The Clarinet must be held near the Centre of the Body, the Bell Part inclining down-
wards, with the left Hand upper-most and the right lowest, unless played by a Person who
is left handed; then the right Hand above and the left below. The Thumb of the left Hand,
is for the Key nearest the Mouth and the first open Hole that is underneath — the 1st Finger, for the second
or upper Key and the second open Hole — 2^d Finger, for the third open Hole — 3^d Finger, for the fourth open
hole, and the little Finger of the left Hand, for the two long or lowest Keys — the 1st Finger of the right
Hand, for the fifth open Hole — 2^d finger, for the sixth open Hole — 3^d finger, for the seventh open Hole — the
little Finger of the right Hand, for the eighth or lowest open Hole and for the short Key at the Bottom —
so that the Thumb, 1st and little Finger of the left Hand, manages six Holes, and the little Finger of the right
Hand two. Blow moderately strong the Chalumeau Notes, but for the Clarinet Notes, the reed must be pinch-
ed with the Lips a little, and blown a little stronger; yet be carefull that the Teeth do not touch the Reed in blowing.



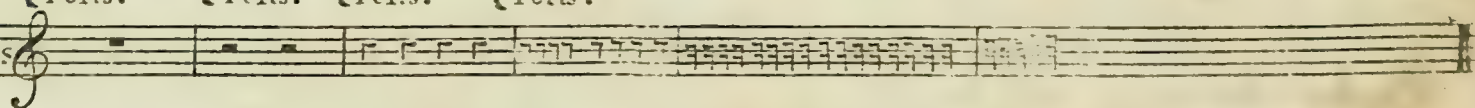
THE NAMES of the NOTES, with the MARKS expressing SILENCE or REST, 3
answering to the TIME of each NOTE.

1 Semibreve. 2 Minims. 4 Crotchets. 8 Quavers. 16 Semiquavers. 32 Demifemiquavers.

NOTES



RESTS



{ Semibreve { Minim { Crotchet { Quaver Semiquavers rests. Demifemiquaver rests.
 { rests. { rests. { rests. { rests.

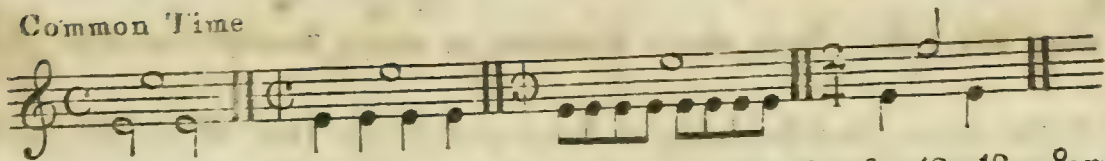
The Figures 1, 2, &c. before the Names of the Notes, mean that one Semibreve is as long as two Minims, or four Crotchets, or eight Quavers, or sixteen Semi-quavers, or thirty-two Demifemiquavers, — When any of the Marks expressing Rest occur on either Line or Space, the Part is always silent for the time of a Minim or Crotchet &c.

OF TIME.

There are two sorts of Time. — COMMON TIME and TRIPLE TIME. Common Time, is known by any one of the following Characters, C C Φ $\frac{2}{4}$ The three first

Marks in Common Time contain the Value of a Semibreve or the Proportion of a Semibreve in other Notes in a Bar; but $\frac{2}{4}$ has only a Minim or two Crotchets in a Bar, it being equal but to half a Bar of the other Marks.

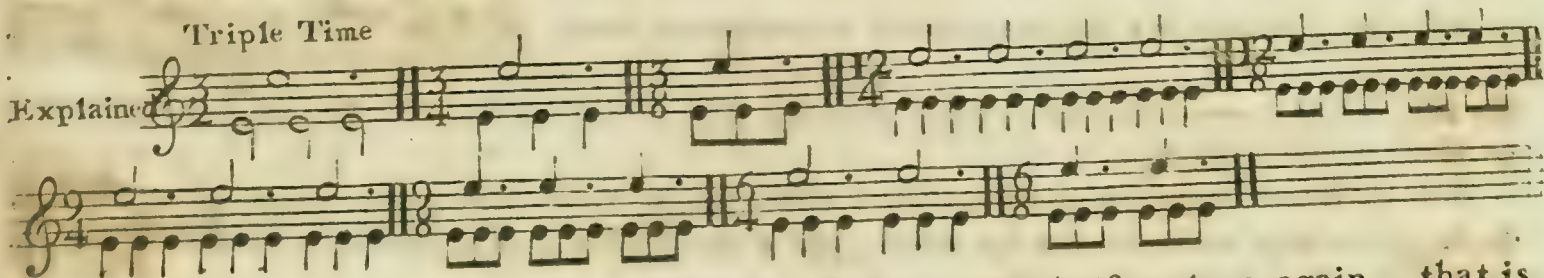
Explained

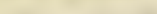


Triple Time, is known by any of the following Figures. $\frac{3}{2}$ or $\frac{3}{4}$ or $\frac{3}{8}$ or $\frac{12}{4}$ or $\frac{12}{8}$ or $\frac{9}{4}$ or $\frac{9}{8}$ or $\frac{6}{4}$ or $\frac{6}{8}$

Triple Time

Explained



When a Dot follows any Note,  the Note is made half as long again - that is, a Minim dotted is as long as three Crotchets, a Crotchet dotted, is as long as three Quavers, and a Quaver dotted, is as long as three Semi-quavers, A Dot, following a Rest, makes the Rest half as long again.

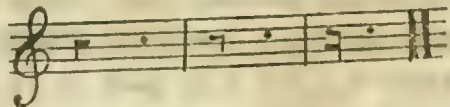
Notes dotted



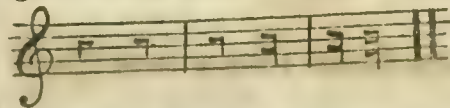
Explained



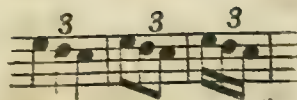
Rests dotted



Explained

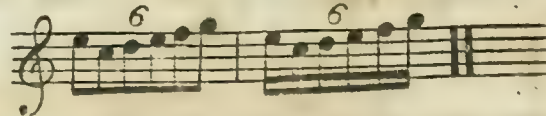


A 3, put over three Crotchets, three Quavers, or three Semiquavers, thus



signify, that the three Crotchets, are to be played in the time of one Minim, the Quavers, in that of a Crotchet, and the Semiquavers, to one Quaver.

A 6, when put over six Quavers, or six Semiquavers, thus,











the six Quavers are then to be played in the time of one Minim, and the six Semiquavers, in that of a Crotchet.

The different Degrees of slowness or swiftness, that the Time of an Air is to be played in, is generally made known by Words, put at the beginning of a Movement, as may be seen in the DICTIONARY. Page 28.

A BAR, (|||) divides the Notes into equal Proportions, according to the Time an Air is in, whether Common or Triple Time, — a DOUBLE BAR, (|||) divides the first from the second Part of a tune, and if not in two Parts, is always put at the end of a movement — when a double Bar is dotted on both Sides, thus, (|||.|||) it shews each Part is to be repeated, when on one Side only, that one Part is to be played again — this other Mark of Repeation. (⋅S.) signifies, the Repeat is to be from the place where the Mark is put — A DIRECT, (≡) is put at the end of one Stave, to shew what note begins the follow-

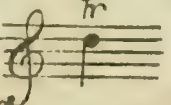


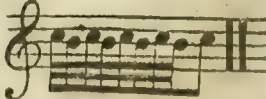
ing Stave; the Five ruled Lines are called a STAVE — A LEGATURE or 'TYE, { } when

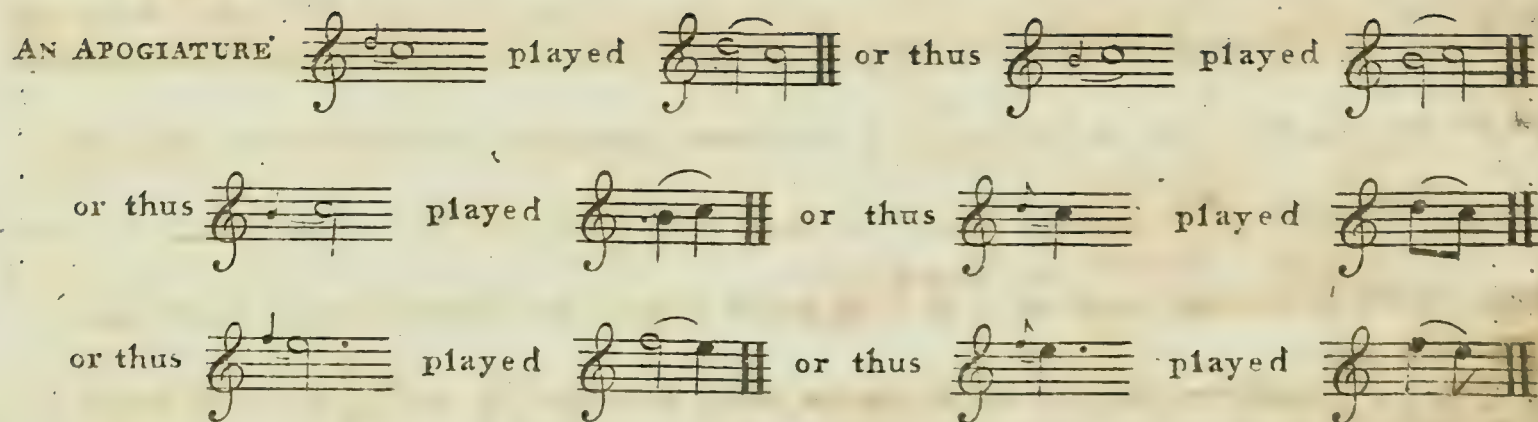


put over two Notes, the first only is to be sounded, though it must be held the full time of the two — A PAUSE or STOP,  shews the Note is to be held longer than its proper Length, or to make a Pause or Rest, before the Air is continued — A Semibreve with a Stroke over it,  is to be played as eight Quavers, with two strokes,  as 16 Semiquavers — A Minim with a Stroke,  or  is to be played as four Quavers two Strokes  or  as eight Semiquavers A Crotchet thus  as four Semiquavers.

THE GRACES .

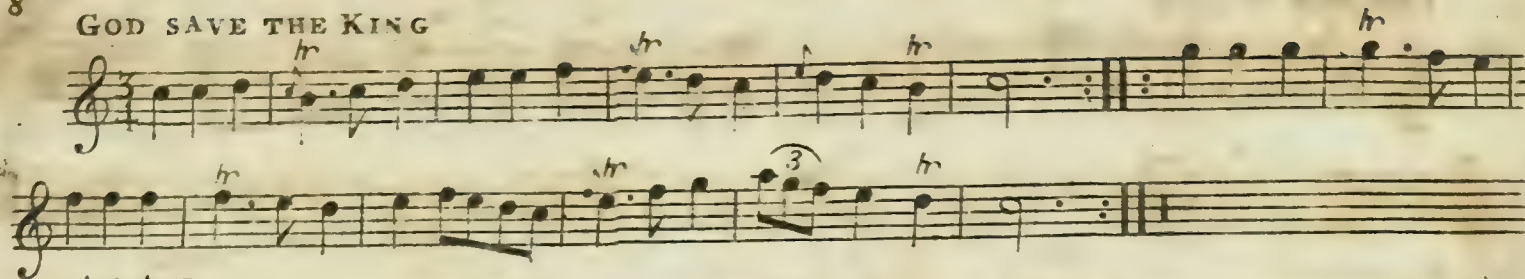
A SHAKE  played thus  A TURN  played thus 

A TURNED SHAKE. This Mark is put also for a plain Stroke  played  A BEAT  played 

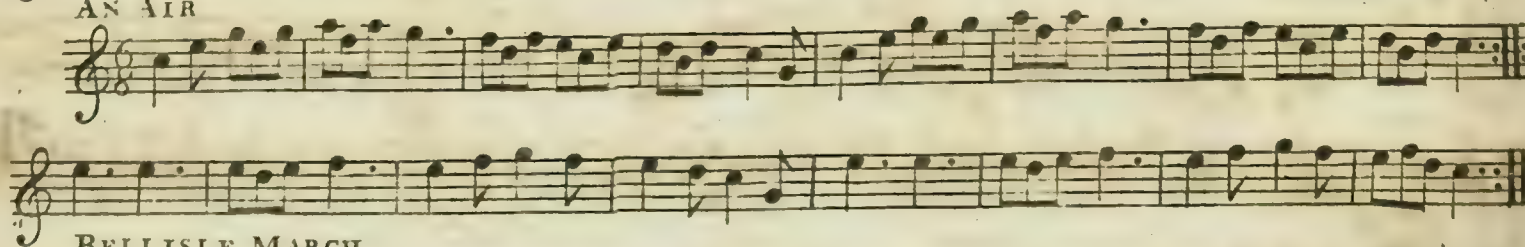


As Pieces of Music are composed in different Keys, in which Clarinets can play in Concert with other Instruments; it is necessary to have two Clarinets, one a B the other a C Clarinet the B Clarinet must be used to play in the Key of E. and the C Clarinet, be used to play in the Key of F. in which four Keys B, C, E and F. Pieces of Music most commonly are, When Clarinets join in Concert the Clarinet can play in the Key of D, but it has not a good Effect.

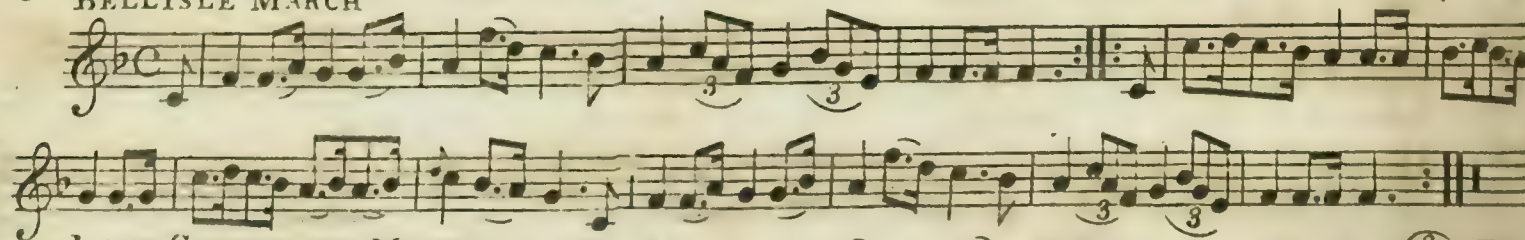
GOD SAVE THE KING



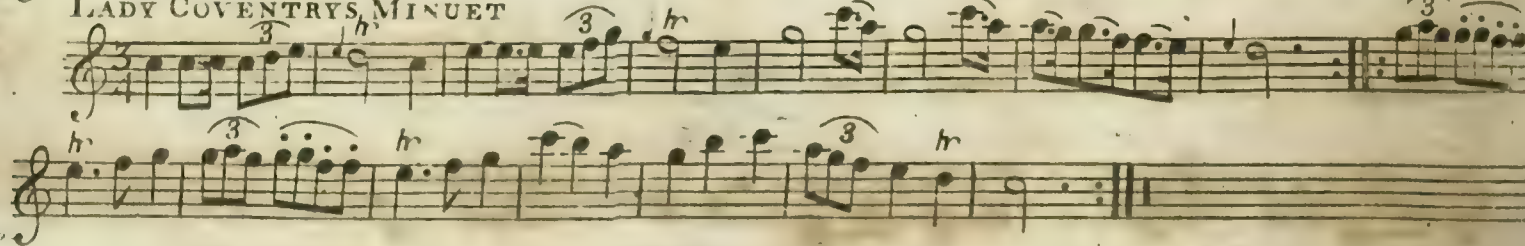
AN AIR



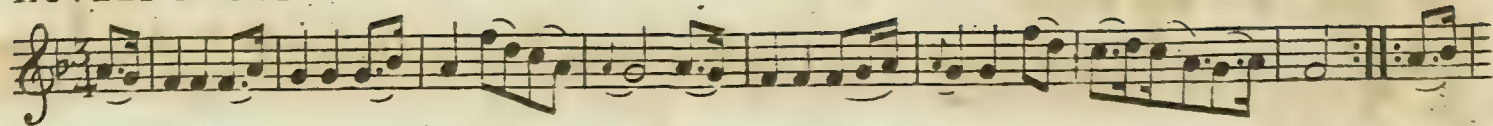
BELLISLE MARCH



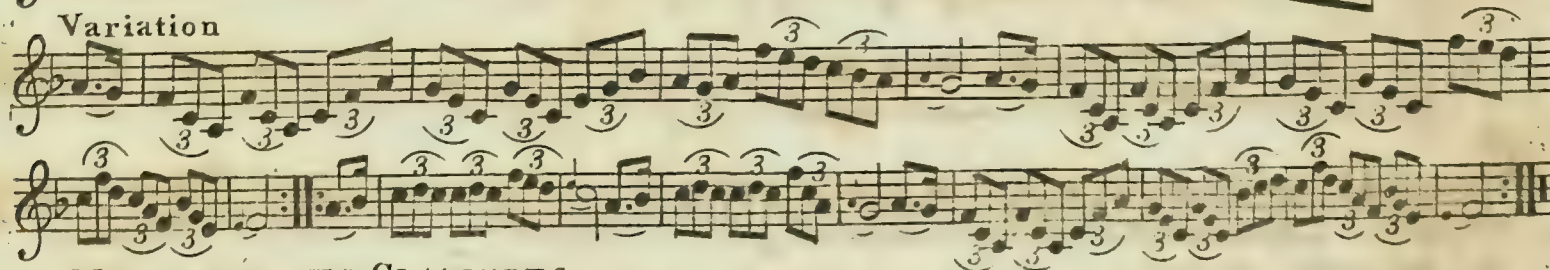
LADY COVENTRYS MINUET



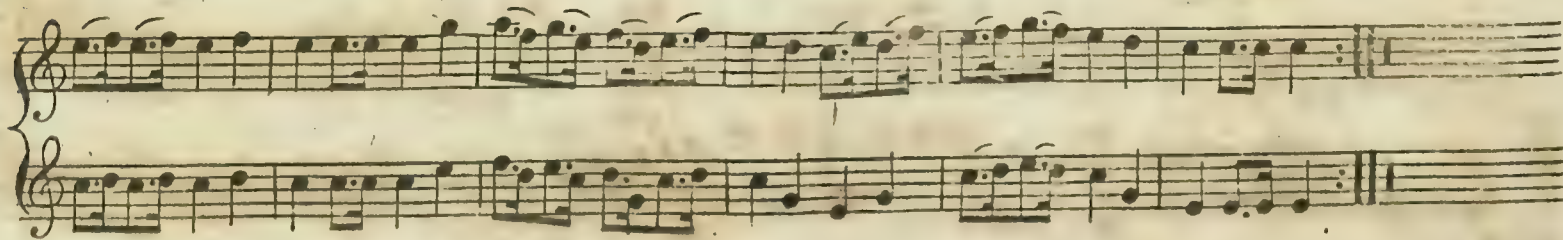
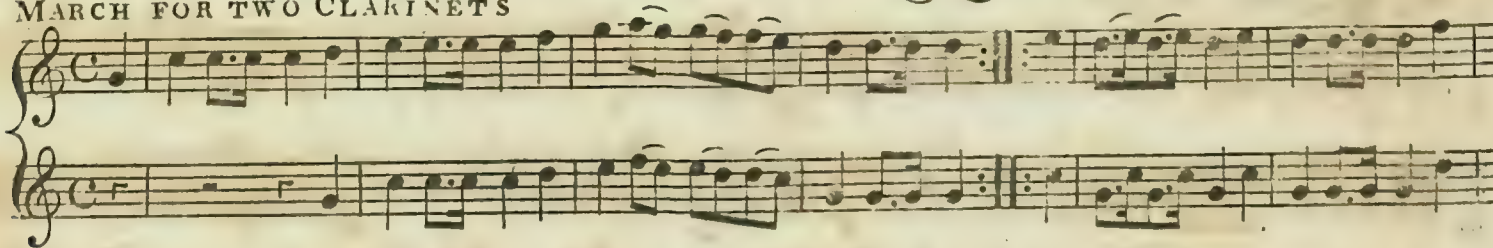
LOVELY NANCY



Variation



MARCH FOR TWO CLARINETS



DUO I

Adagio Cantabile
Pia Poco for For

Pia For Pia For Pia

For Pia For Pia

Po Poco for For Pia For Pia For

Tempo Gavotta

This musical score is for a piece titled "Tempo Gavotta". It is written in 2/4 time and consists of two staves. The music is written in a single key with a one-flat signature (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics "Pia" (piano) and "For" (forte) are used to indicate changes in volume. The piece concludes with a double bar line and repeat dots.

Pia

For *Pia* *Poco for*

For

Deo II

Allegro Pia For Pia For

Pia For

Pia For Pia For

Pia

For Pia For Pia For Pia

For Pia For Fortissimo

Minuetto

2^d time Pia.

Pia For.

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures (3/4 and 4/4), notes, rests, and dynamic markings. The dynamics 'Pia' (piano) and 'Fortissimo' are clearly visible. There are also markings for 'h' (possibly 'for' or 'forte') and '3' (triplets). The piece is titled 'Minuetto' and includes a section marked '2^d time Pia.'. The handwriting is in ink on aged, slightly yellowed paper.

DUO III.

Andante

The musical score for Duo III, Andante, is written for two staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score begins with a treble clef and a key signature of one flat. The tempo is marked 'Andante'. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'Pia' (piano) and 'For' (forte). The score includes a repeat sign at the end of the first system. The notation is clear and legible, with a focus on melodic and harmonic development.

Allegro

Pia

Poco for.

For

Pia

For

Pia

For

Pia

Poco for

For

The musical score is written on six systems, each consisting of a piano (p) and violin (v) staff. The tempo is marked 'Allegro' at the beginning. Dynamics include 'Pia' (piano), 'Poco for.' (poco forte), and 'For' (forte). The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. The handwriting is in ink on aged paper.

Duo IV.

Allegro

Pi

Pia

For

Poco for.

For

Fortifs?

Pia

Affettuoso

For

Pia *Poco for. For*

Pia *Poco for. For*

Tempo Marchia *2^d time Pia.* *Pia*

For

The musical score is written on six systems of staves. The first system consists of two staves with a treble clef and a key signature of one flat (B-flat). The second system also consists of two staves with a treble clef and a key signature of one flat. The third system consists of two staves with a treble clef and a key signature of one flat. The fourth system consists of two staves with a treble clef and a key signature of one flat. The fifth system consists of two staves with a treble clef and a key signature of one flat. The sixth system consists of two staves with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The performance instructions are written in italics.

Duo V.

The musical score for Duo V. is written for piano and violin. It consists of five systems of staves. The first system is marked 'Pia Allegro' and includes the tempo and dynamic markings 'Pia', 'For', and 'Pia'. The second system is marked 'For'. The third system is marked 'Pia', 'Poco for', and 'For'. The fourth system is marked 'Pastorale'.

Pia *Allegro* *For* *Pia*

For

Pia *Poco for* *For*

Pastorale

Handwritten musical score for a piece titled "Minuetto". The score is written on six systems of staves, each system consisting of a treble and a bass staff joined by a brace. The music is in 3/4 time, indicated by the "3/4" time signature on the fifth system. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The piece is marked "Pia" (Piano) at the beginning of the first system and "Minuetto" on the fifth system. The score concludes with a double bar line and repeat dots at the end of the sixth system.

System 1: Treble and Bass staves. Dynamic marking: *Pia*.

System 2: Treble and Bass staves. Dynamic marking: *For*.

System 3: Treble and Bass staves.

System 4: Treble and Bass staves.

System 5: Treble and Bass staves. Time signature: $\frac{3}{4}$. Dynamic marking: *Pia*. Title: *Minuetto*. Dynamic marking: *For*.

System 6: Treble and Bass staves. Dynamic markings: *F.*, *p.*, *F*, *EP*, *F*, *p*, *For*. The piece ends with a double bar line and repeat dots.

DUO VI.

Andanté

Pia For

Pia For Pia

For

The musical score is written for two staves, likely representing different instruments or voices. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andanté'. The score is divided into several measures, with dynamics indicated by 'Pia' (piano) and 'For' (forte). The notation includes various note values, rests, and slurs, indicating a melodic and harmonic progression. The piece concludes with a double bar line and repeat signs.

This page contains a handwritten musical score for piano and violin, consisting of two distinct sections. The first section, titled "Siciliana", is in 8/8 time and features a slow, flowing melody. The piano part is written in the left hand with a treble clef, and the violin part is in the right hand with a treble clef. The second section, titled "Marchia", is in common time (C) and features a more rhythmic, march-like melody. The piano part is written in the left hand with a treble clef, and the violin part is in the right hand with a treble clef. The score is written in ink on aged paper, with various musical notations including notes, rests, and dynamic markings.

Siciliana

Pia For

Pia For

Marchia

Pia For

Pia For

QUINTETTO

CORNI

Allegro

Ex F.

Pia

CLARINET 1^{mo}CLARINET 2^{do}

BASSOON

Pia

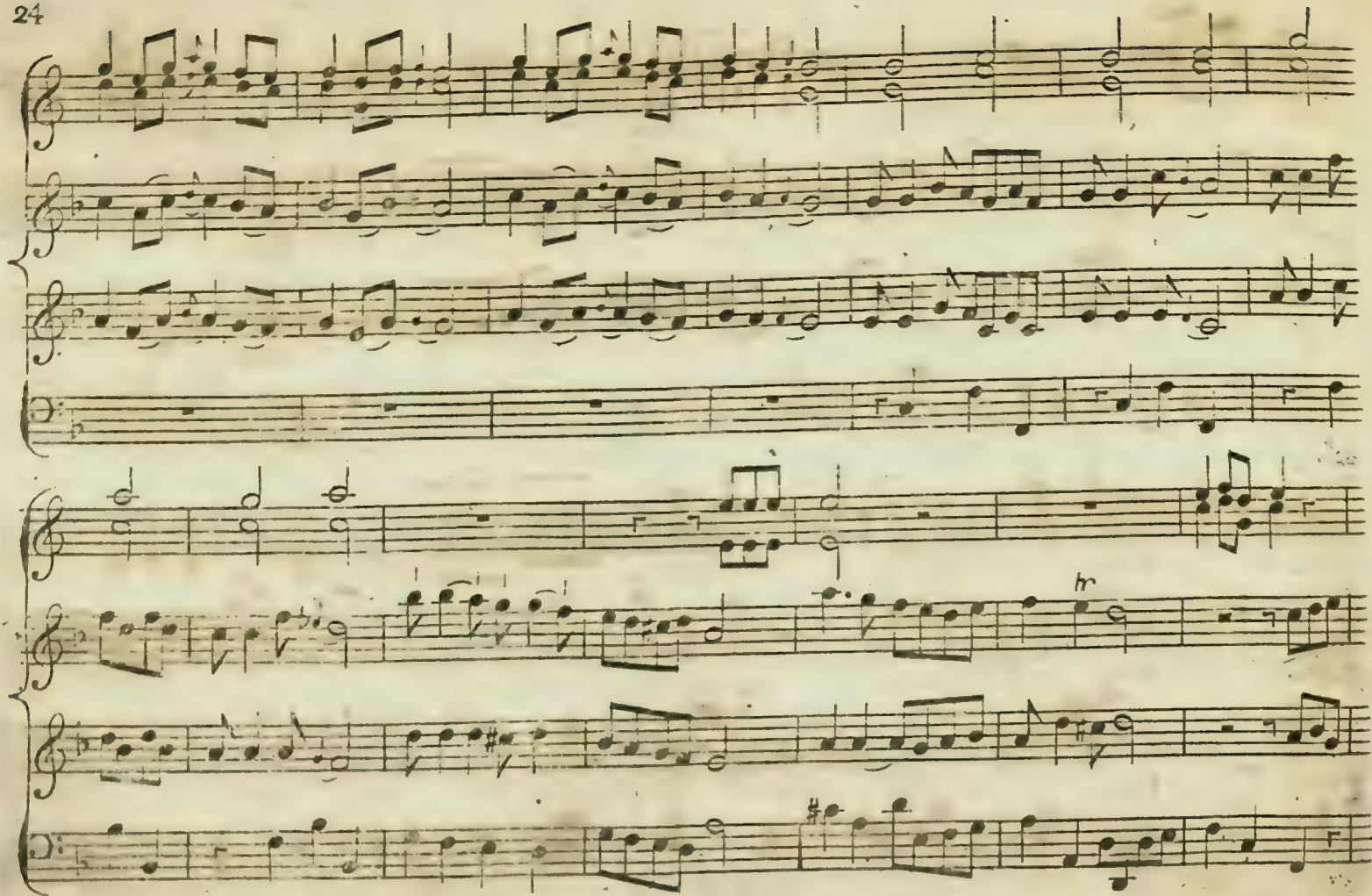
For

Pia

For

For

Handwritten musical score on page 23, featuring piano and forte dynamics. The score is written on eight staves, organized into two systems of four staves each. The first system includes the following dynamics: *Pia* (piano) and *For* (forte). The second system includes the following dynamics: *h* (half note), *h* (half note), *h* (half note), and *h* (half note). The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex musical composition.



This page contains two systems of handwritten musical notation. The first system consists of four staves: a single treble staff at the top, followed by a grand staff (treble and bass clefs) below it. The second system also consists of four staves, with a single treble staff at the top and a grand staff below it. The notation includes various note values, rests, and dynamic markings. The word "Pia" appears three times in the first system, and "For" appears four times in the second system, each accompanied by a hairpin symbol. The manuscript is written in dark ink on aged, slightly yellowed paper.

Pia

Pia

Pia

For

For

For

For

Affettuoso.

First system of musical notation, featuring four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and have a common time signature of 3/4. The lyrics "Pia For Pia" are written below the staves, with "Pia" appearing on the first, second, and fourth staves, and "For" on the second and third staves. The music consists of eighth and sixteenth notes, with some rests and repeat signs.

Second system of musical notation, featuring four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and have a common time signature of 3/4. The lyrics "For Pia For h'" are written below the staves, with "For" appearing on the first, second, and fourth staves, "Pia" on the second and third staves, and "h'" on the first, second, and fourth staves. The music continues with eighth and sixteenth notes, including repeat signs.

Tempo Gavotta

A musical score for a piece titled "Tempo Gavotta". The score is written for four staves, with the first three staves grouped by a brace on the left. The first staff is in treble clef, and the second and third staves are in bass clef. The fourth staff is also in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The score consists of two systems. The first system has four staves. The first staff has the word "Pia" written below it. The second staff has the word "Pia" written below it. The third staff has the word "Pia" written below it. The fourth staff has the word "Pia" written below it. The second system also has four staves. The first staff has the word "Pia" written below it. The second staff has the word "Pia" written below it. The third staff has the word "Pia" written below it. The fourth staff has the word "Pia" written below it. The score ends with a double bar line and the words "Da Capo." written below the fourth staff of the second system.

Pia

Pia

Pia

Pia

Pia

Pia

Pia

Da Capo.

A DICTIONARY, Explaining such GREEK, LATIN, ITALIAN & FRENCH Words, as occur in Music.

ADAGIO, flow Time.
 AFFETTUOSO, tenderly.
 ALLA BREVE, a Movement
 whose Bars consist of two
 ALLEGRO, brisk. ^{Semibreves.}
 when POCO is before
 All? it is not so quick as
 All? when PIU is before
 All? it is quicker.
 ALLEGRO MA NON PRESTO,
 lively but not too hastily.
 ALTO VIOLA, an Instrument
 between a Violin & Violon-
 ANDANTE, signifies cello.
 that the Notes are to be
 played distinctly.
 ASSAI, added to Allegro,
 Adagio, &c. means that
 the quickness or slowness
 must be encreased.
 BENE PLACITO, at Pleasure
 CANTABILE, in a singing ^{manner}
 CAPRICIOSO, an irregular
 piece of Music.
 CANZONETTA, a short Song
 CHROMATIC, a movement y
 abounds with Semitones.

CON, signifies with, as
 CON FLURIA, with a strong ^{manner.}
 CRESCENDO, begin very
 soft and encrease to the
 greatest loudness.
 DA CAMERA, for y Chamber.
 DA CAPO, or D.C. from
 the beginning.
 DIMINUENDO, begin loud
 as possible and decrease
 the sound to Pianissimo.
 DUE, DOI or DUO, for two
 parts.
 F, or Forte, strong or loud.
 F.F. or FORTE FORTE, a
 degree louder than Forte.
 FORTISSIMO, very loud.
 FUGA, is a movement
 which being begun by
 one part is afterwards
 repeated by all the dif-
 ferent parts.
 GRATIOSO, in a graceful ^{manner}
 GRAVE, very flow.
 LARGHETTO, flow.
 LARGO, flow, slower than
 Larghetto, but not so

flow as Grave.
 MAESTOSO, with strength
 and firmness.
 MEN, the same as Poco.
 MODERATO, moderately quick
 P. PIANO, soft.
 P.P. PIU PIANO, more soft.
 P.P.P. PIANISSIMO, very soft.
 PIU, a little more.
 PIU ALLEGRO, a little quicker.
 PIU FORTE, a little louder.
 PIU PRESTO, a little quicker.
 POCO, the reverse of Piu.
 POCO AIL? a little quick,
 not so quick as Allegro.
 PRESTO, fast or quick.
 PRESTISSIMO, very fast.
 RONDEAU, a name applied
 to all Airs that end
 with the first strain.
 S. or SOLO, to play alone.
 SCALE DIATONIC, called
 so by the Ancients because
 proceeding by Tones &
 Semitones. The Moderns
 call it simply the
 Gamut or Scale.



SENZA, signifies without.
 SENZA STROMENTI, with-
 out Instruments.
 SPIRITO or SPIRITOSO,
 with Life or Spirit.
 STACCATO, to play every
 Note distinct.
 SUBITO, quick as quickly.
 VOLTI SUBITO, turn over
 SEGUE, when put under
 any notes, mean those notes
 are to be play'd in the
 same manner as the
 passage preceeding.
 SOSTENUTO, to hold a
 Note in an equal steady ^{manner}
 TUTTI, all or altogether.
 TACET, be silent.
 TEMPO GIUSTO, in just
 or equal Time.
 VIGOROSO, with strength
 and firmness.
 VIVACE, with life & spirit.
 UNISONI, when put to a
 Treble part, the other
 Treble is to play the
 same notes.

NEW AND COMPLETE INSTRUCTIONS FOR THE CLARINET




The Clarinet is an Instrument not only much esteem'd in the Army, but also in Concerts, where its effect, in conjunction with other wind Instruments, is admirable. And even in Solo Airs and Duett, it may be rendered very agreeable, by a Judicious management.

The Clarinet is divided into four parts; the Mouth piece (on which a flat Reed is tied) the upper Joint, the middle piece, & the Bell or bottom piece. It has thirteen holes, five of which are stopped by Keys, and to those Keys the Instrument is indebted for its chief use, as before they were contriv'd it was not us'd in Concerts.

But before we proceed to any particular directions for the management of this Instrument it will be necessary to give an explanation of the musical Characters, for the sake of those who may be unacquainted with them.

The Treble Cliff, marked thus  is placed at the beginning of the five Lines and spaces, which  are called a Stave, and on which the Notes are placed: those Lines and Spaces are named by the first seven letters of the alphabet, repeated as often as the compass of sounds requires.

The Lines that are added below or above the five fixed ones are called Ledger Lines.

A Sharp, marked thus  makes any note half a tone sharper or higher; a Flat marked thus  is the reverse of a Sharp, and makes any note half a tone flatter or lower; a Natural, thus  is used to bring any note that has been sharpened or flatted to its original tone, as if no such Sharp or Flat had been used. When Sharps or Flats are put at the beginning of the stave, all the notes on the lines or spaces on which they are placed, are to be played sharp or flat, and also their octaves above and below, unless contradicted by a natural.

The learner may now proceed immediately to the following Scale, in which observe that the black dots (●) represent the holes that are to be stopped, and the open marks (○) those that are to remain open. Observe that four holes are naturally stopped by the four shortest Keys, when any of those holes therefore are to be open, the end of the key must be put down, either with the finger or thumb, as shall be shewn in the opposite page.

The Names of the Notes and Rests

1 Semibreve. 2 Minims. 4 Crotchets. 8 Quavers. 16 Semiquavers. 32 Demifemiquavers.

Notes

Semibreve Minim Crotchet Quaver Semiquaver Demifemiquaver

Rests. Rests. Rests. Rests. Rests. Rests.

Rests

The Figures 1, 2, 4, &c. before the names of the notes, imply that one Semibreve is as long as two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirty two Demifemiquavers. When any of the marks expressing rest occur, on either line or space, the part is always silent for the time of the note they belong to.

OF TIME.

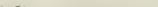
There are two sorts of Time, Common and Triple. Common Time is known by any one of the following characters, called Time Moods, C , C , P , $\frac{2}{4}$. the three first marks in common Time contain the value of a Semibreve in each Bar, but $\frac{2}{4}$ has only a Minim, or two Crotchets in a Bar it being equal but to half a Bar of the other Moods.

[illegible]


Triple Time is known by any of the following figures $\frac{3}{2}$ or $\frac{3}{4}$, or $\frac{12}{8}$ or $\frac{9}{8}$ or $\frac{6}{8}$ which are the Moods of Triple Time

Example

The musical notation for Example 1 consists of two staves. The top staff begins with a treble clef and a 3/2 time signature. It contains a series of notes with various time signatures: 3/2, 3/2, 3/2, 12/8, and 12/8. The bottom staff begins with a bass clef and a 9/4 time signature. It contains a series of notes with various time signatures: 9/4, 9/4, 6/4, and 6/4. The notation is complex, with many beamed notes and rests.

The three first Moods are called simple, and the others mixed or compound. A Dot following any Note  makes it half as long again that is, a dotted Minim is equal to three Crotchets, a dotted Crotchet to three Quavers, and so of the others. A Dot following a Rest lengthens that in the same manner.

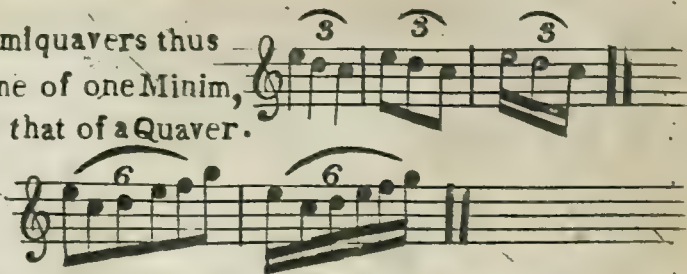
Example

Notes dotted: 


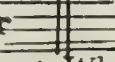

In order to regulate and keep the time, it is customary, for learners at least, to stamp gently with the right foot at the beginning of each bar, counting with the mind four in every bar of flow common Time, also in $\frac{12}{4}$ and $\frac{12}{8}$ time. Three in every bar of simple triple, in $\frac{9}{4}$ and $\frac{9}{8}$; and two in quick common time, and $\frac{6}{4}$ and $\frac{6}{8}$.

A 3 put over three Crotchets, three Quavers, or three Semiquavers thus signifies that the three Crotchets are to be played in the time of one Minim, the Quavers in that of a Crotchet, and the Semiquavers in that of a Quaver.



A 6 put over six Quavers or six Semiquavers thus signifies that the six Quavers are to be played in the time of one Minim, and the six Semiquavers in that of a Crotchet.



The proper degree of slowness or swiftness that an Air is to be played in is generally known by words placed at the beginning of a movement.

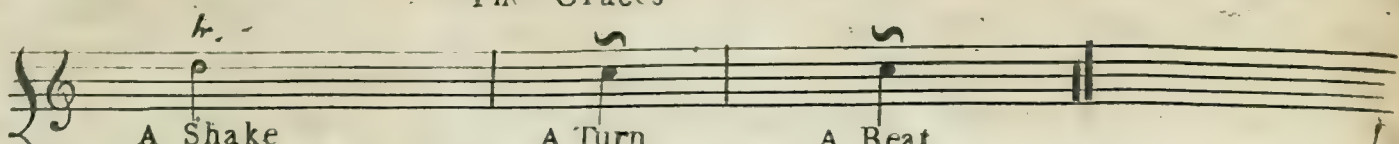
A Bar  divides the Notes into equal proportions, according to the time an air is in, whether common or triple. A double Bar  divides the first from the second part of a tune, and is always put at the end of a movement. When a double Bar is dotted on both sides thus  it shews that each part is to be repeated, when on one side only, that part is to be play'd again. This repeat :S: signifies the repetition is to be from the place where the mark is put.

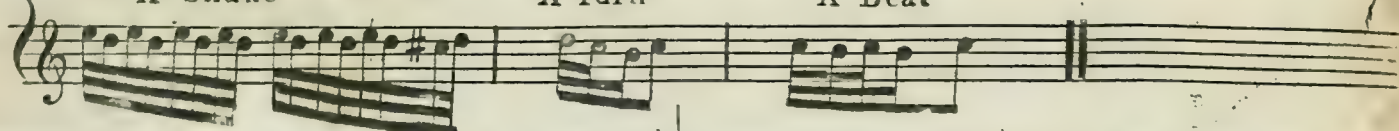
A Direct  is put at the end of a staff to shew what note begins the following.

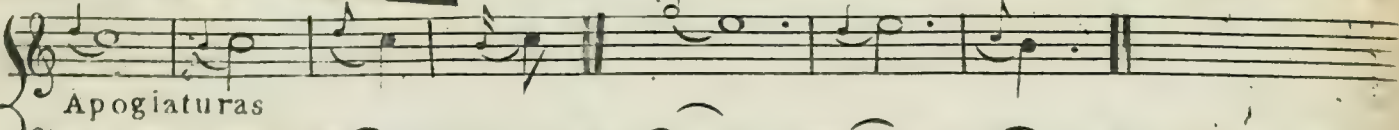
A Legature or Slur  when put over two notes, the first only is to be sounded, though it must be held the full time of two. A Pause or Hold  shews the note is to be held longer than its proper length, or to make a pause or rest before the Air is continued.

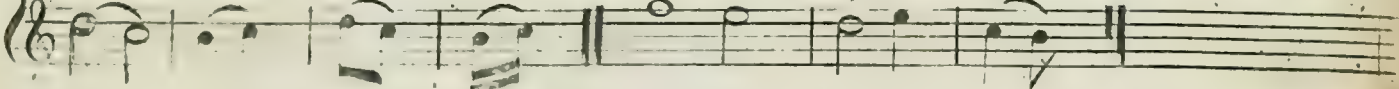
A Semibreve with a stroke over it $\overline{\text{O}}$ is to be played as eight Quavers; with two strokes $\overline{\overline{\text{O}}}$ as sixteen Semiquavers. A Minim with a stroke $\overline{\text{P}}$ or $\overline{\text{P}}$ is to be played as four Quavers; two strokes $\overline{\overline{\text{P}}}$ or $\overline{\overline{\text{P}}}$ as eight Semiquavers. A Crotchet thus $\overline{\text{f}}$ as four Semiquavers or thus $\overline{\overline{\text{f}}}$ as sixteen Demisemiquavers.

The Graces

Marked *h.* 

Played 

Marked 

Played 

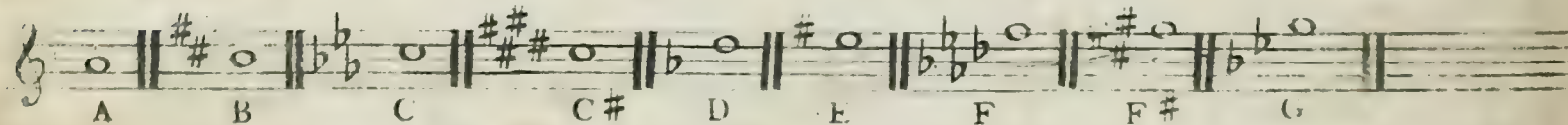
Apogiaturas

As Lessons are composed in different Keys, in which Clarinets can play in Concert with other Instruments, it is necessary to have two Clarinets, one a B, the other a C. The B Clarinet must be used if the piece is in the Key of E or B, and the C Clarinet if it is in the Key of F or C. These four Keys B C E & F are the only ones in which these Instrument commonly play. NB. If a piece of Music is in the Key of E or F, the Clarinet part is printed in F, if in the Key of B or C, then in C.

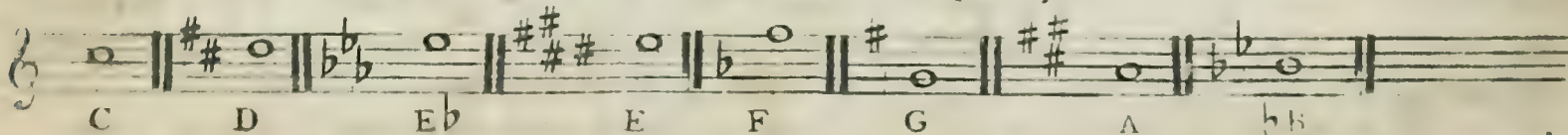
TRANSPPOSITION

To Transpose a Tune for the Clarinet, observe first what Key it is in, which may be seen by comparing the Key Note, which is commonly the last note, and the number of flats & sharps prefixed to the tune, with the following Scale, and having raised or lowered your Key Note to C or F the proper Keys for your Instrument raise or lower every other note in exactly the same proportion. Observe also that in the Key of F you must prefix a flat on B: and that if in transposing you find a flat come on C or F, or a Sharp on B or E they must generally be changed for Naturals. Most of the other accidental sharps and flats, must be continu'd only raised or lowered with the Notes. If your piece is in one of the flat Keys, which are but seldom used for this Instrument, you must remove it into either A whitt at either sharp or flat like C, or into D whitt one flat, answering to F.

SCALE I. Flat Keys.



SCALE II. Sharp Keys.



The Duke of Yorks new March

N^o1

Handwritten musical score for 'The Duke of Yorks new March', marked N^o1. The score is written on five staves, each with a treble clef and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) are present throughout the piece. The score concludes with a double bar line and repeat dots.

Lord Cronwallis Minuet

N^o2

Handwritten musical score for 'Lord Cronwallis Minuet', marked N^o2. The score is written on three staves, each with a treble clef and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *h* (half note), *dol* (dolce), and *f* (forte) are present throughout the piece. The score concludes with a double bar line and repeat dots.

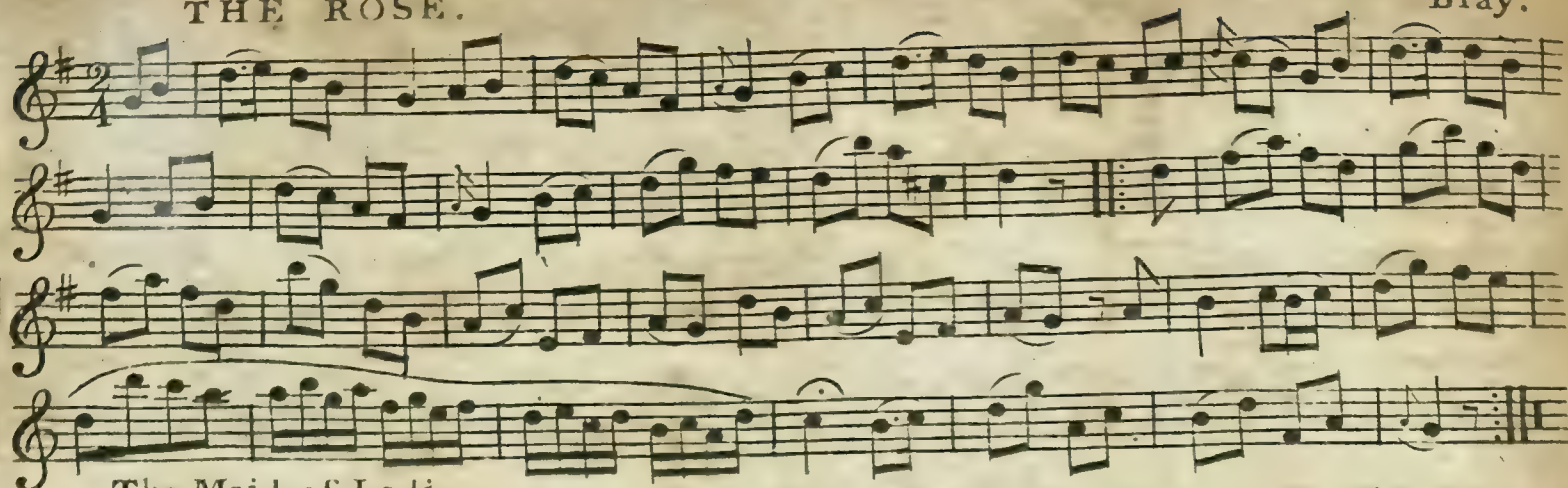
FOR BLAKE'S EVENING COMMUNION, BOOK 3^d

The Rose 4	Canna muna 12	Notwas neither. 20
Maid of Lodi. *	When a little merry he. . . 13	Primrose Girl. *
Oh! Say simple maid. . . . *	Poor Jack. *	Gramachree. *
Pollacca. 5	Bounding Billows. *	Hollow Drum. 21
Polly put the kettle on. . . *	Resolution 14	Haunted Tower. *
Down in the Valley. 6	Bet sweet blossom. *	La Pipe de Tobac. *
Soft as yon silver ray. . . . *	Dear Erin. 15	Bonny Charley. 22
Tell her I'll love her. . . . 7	The Glasses sparkle. . . . *	Lass of Paties mill. . . . *
Black eyed Susan. *	Will you come to the bower.	I never lov'd any. *
The Storm. *	Death of General Wolfe. . . 16	Robin Adair. 23
The Willow. 3	Caledonian laddie. *	O'er the water to Charlie. . . *
Lucy. *	Said a smile to a tear. . . . *	Irish Hautboy. *
Lullaby. *	Dusky night. 17	Lasses of Dublin. *
Sally Roy. 9	Onagh *	St Patrick's day. 24
Steersman's Song. *	Captain O'Kean. *	Corn Rigs. *
Fair Ellen. *	Death of the Cherokee Indian.	John Anderson. *
Cottage on the moor. 10	Girl of my heart. 13	A favorite Rondo. 25
Down by yon bank. *	Kate Kearney. *	Lovely Nancy. 26
Yellow hair'd laddie. *	Logie O' Buchan. *	Kiss my Lady. *
At the front of a cottage. . . 11	Jealous Don. 19	Sir David Hunter Blair's Reel.
Dance in the Honeymoon. . *	Watchman's call. *	Beautiful Maid. 27
Poor Tom Bowling. *	Lea Rig. *	I'm in haste. *
Tom Tackle. 12	Cynthia's Cottage. *	Burbs' Adieu. *
Jovial Midshipman. *	Within a mile of Edinb ^h . . 20	

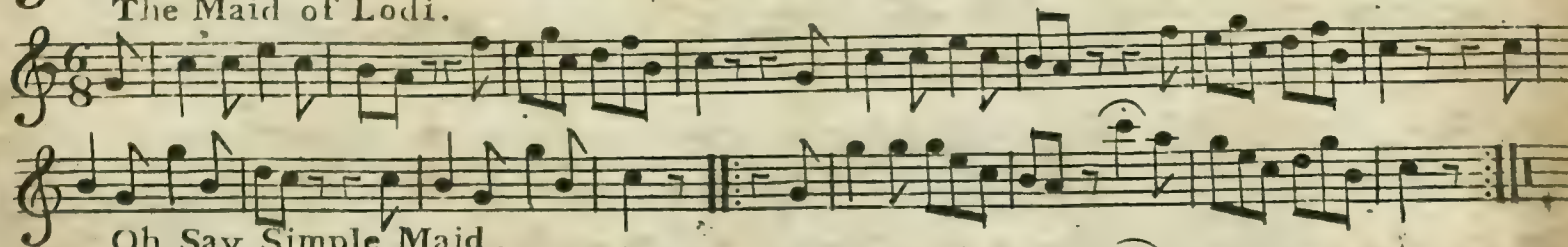
Total 71 tunes

THE ROSE.

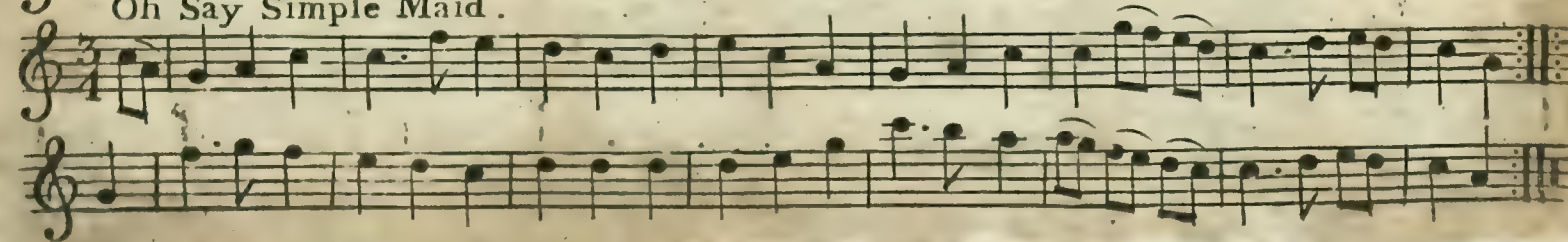
Bray.



The Maid of Lodi.



Oh Say Simple Maid.



POLLACCA.

Braham

Handwritten musical score for "POLLACCA." by Braham. The score consists of ten staves of music, primarily in treble clef. The first staff is in 3/4 time. The second staff begins with a treble clef and a key signature of one flat (F). The third staff contains the word "fin." above the music. The fourth staff continues the melody. The fifth staff includes the instruction "D.C." (Da Capo) above the music. The sixth staff includes the instruction "D.C." at the end. The seventh staff includes the instruction "D.C." at the end. The eighth staff includes the instruction "D.C." at the end. The ninth staff includes the instruction "D.C." at the end. The tenth staff includes the instruction "D.C." at the end. The lyrics "Polly put the kettle on." are written below the sixth staff. The score is written on aged, slightly stained paper.

fin.

D.C.

Polly put the kettle on.

D.C.

D.C.

D.C.

D.C.

D.C.

DOWN IN THE VALLEY.

hr Hook.
fin
hr hr hr hr
ad lib.
D.C.
hr hr
ad lib.
E.C.

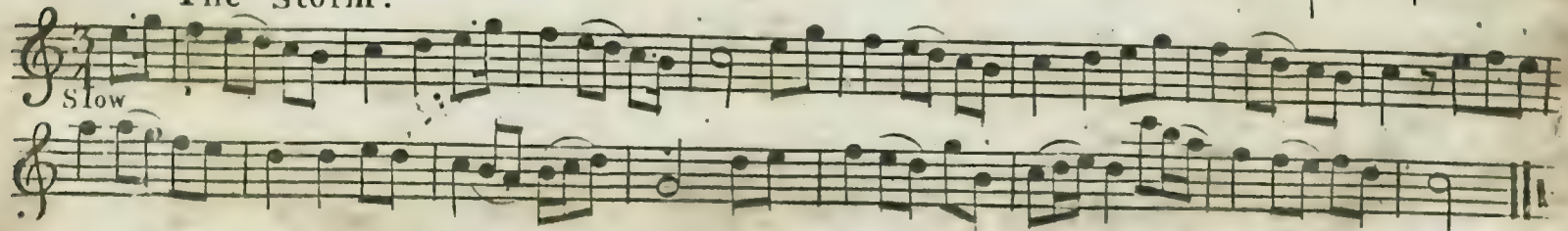
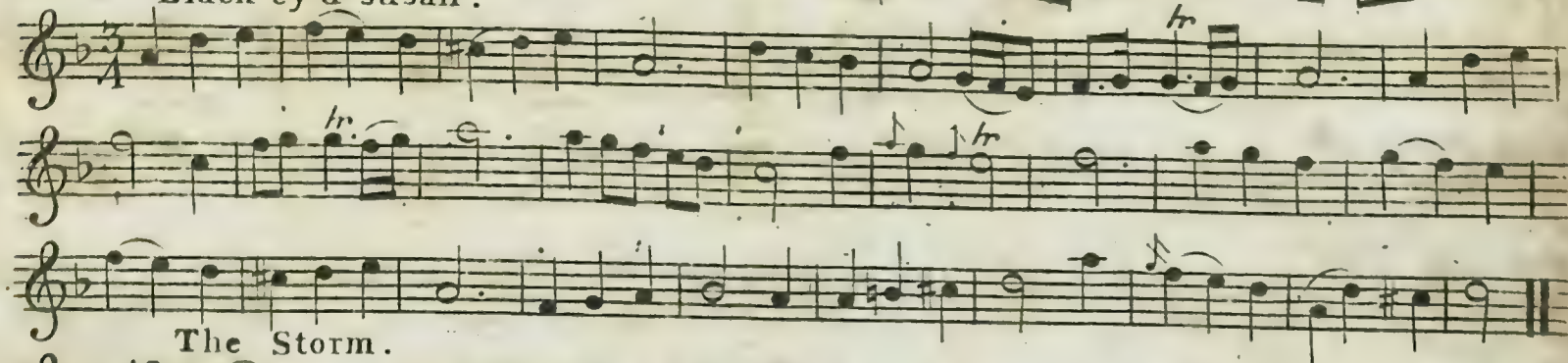
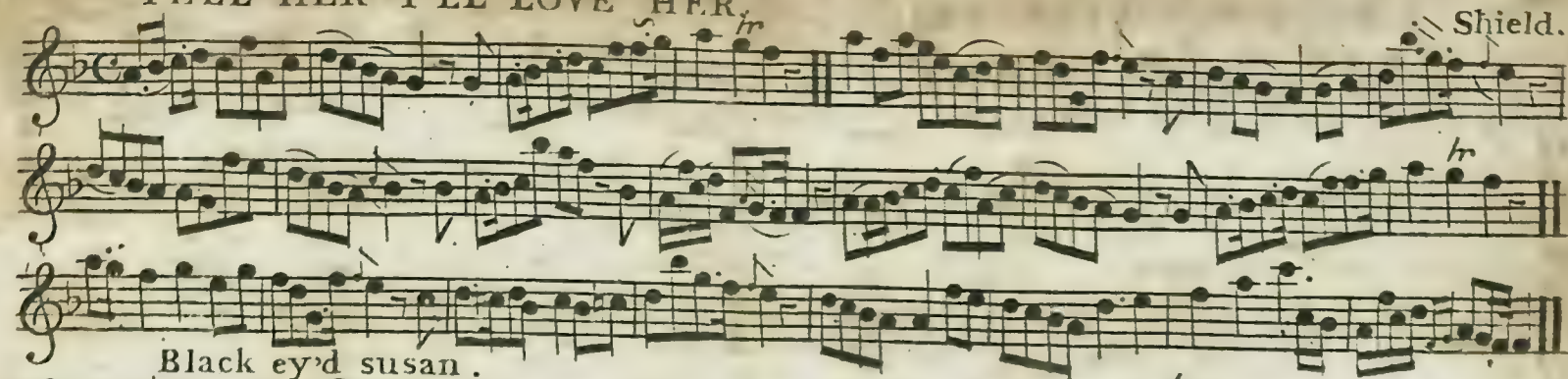
Soft as you silver ray that sleeps.

Bray.

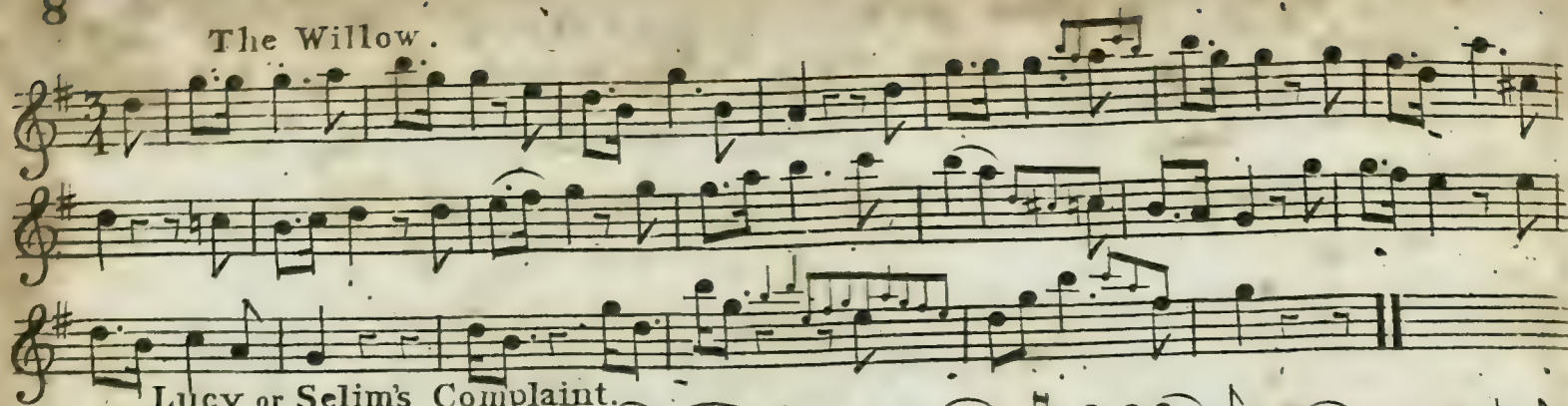
Andante.

Andante.

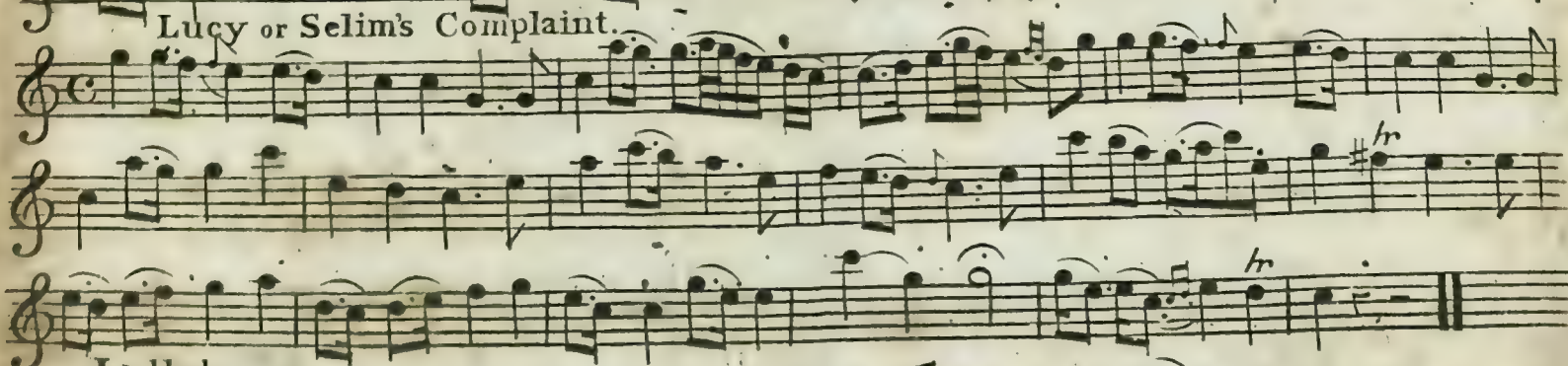
TELL HER I'LL LOVE HER



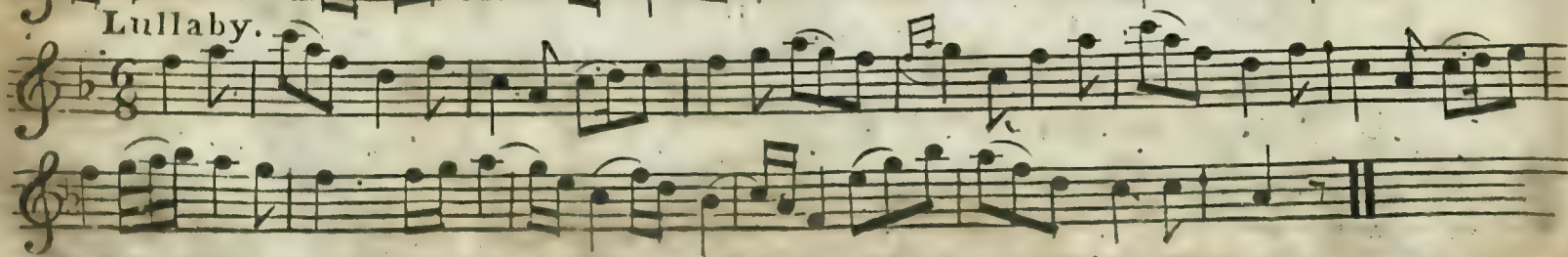
The Willow.



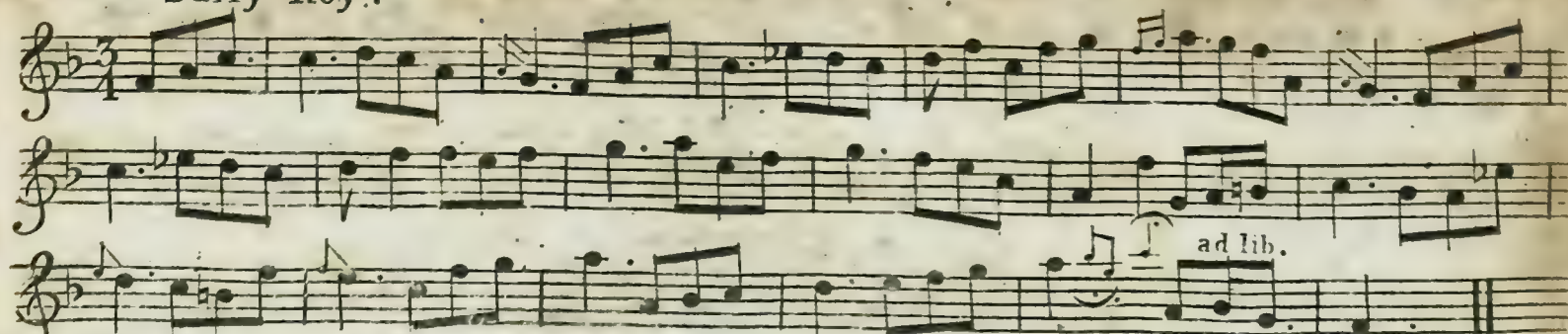
Lucy or Selim's Complaint.



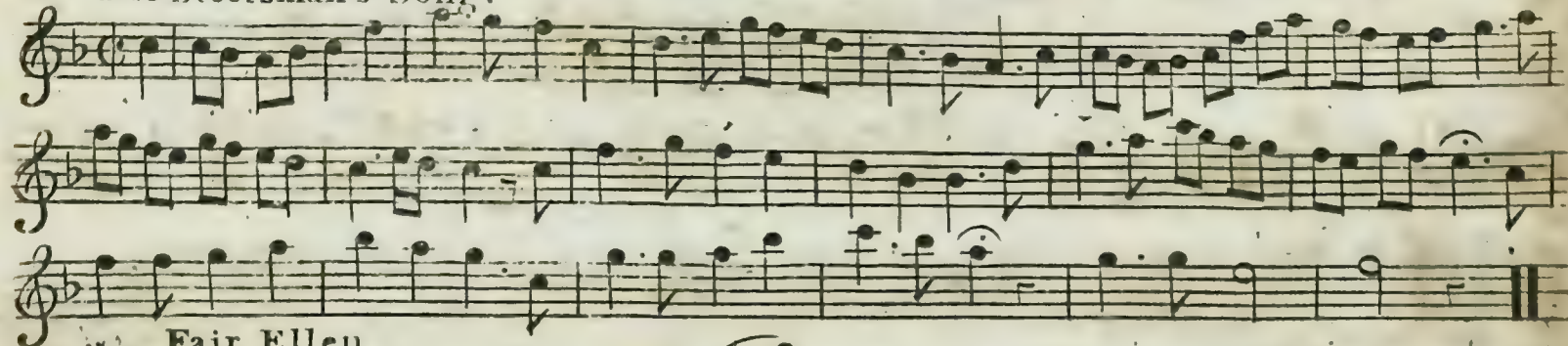
Lullaby.



Sally Roy.



The Steersman's Song.



Fair Ellen.



The Cottage on the Moor.

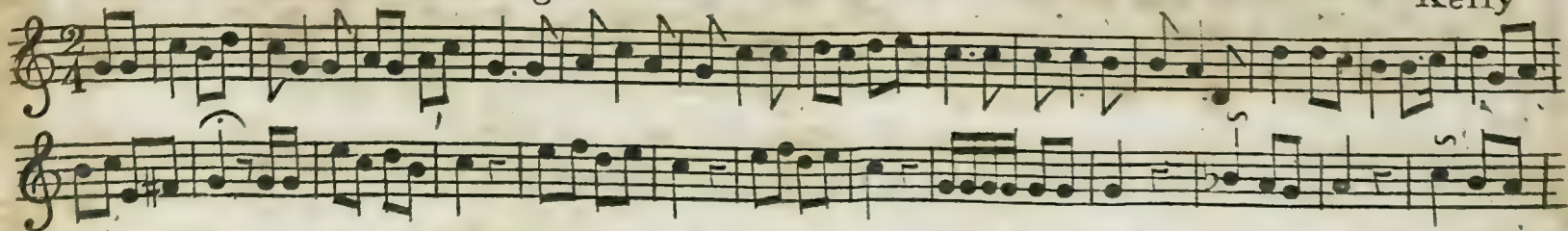
Down by you bank.

Yellow hair'd Laddie.

This page contains two musical pieces. The first piece, 'The Cottage on the Moor', is written in 2/4 time and consists of six staves of music. The second piece, 'Yellow hair'd Laddie', is written in 3/4 time and consists of three staves of music. The music is written in treble clef and includes various musical notations such as notes, rests, and bar lines.

At the front of a Cottage.

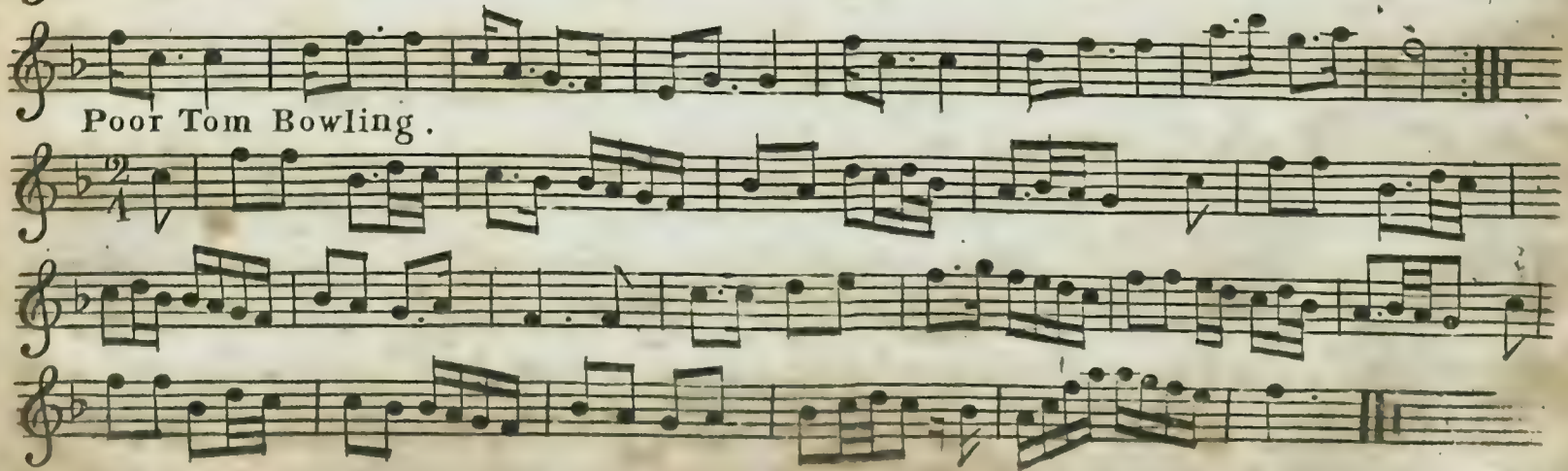
Kelly



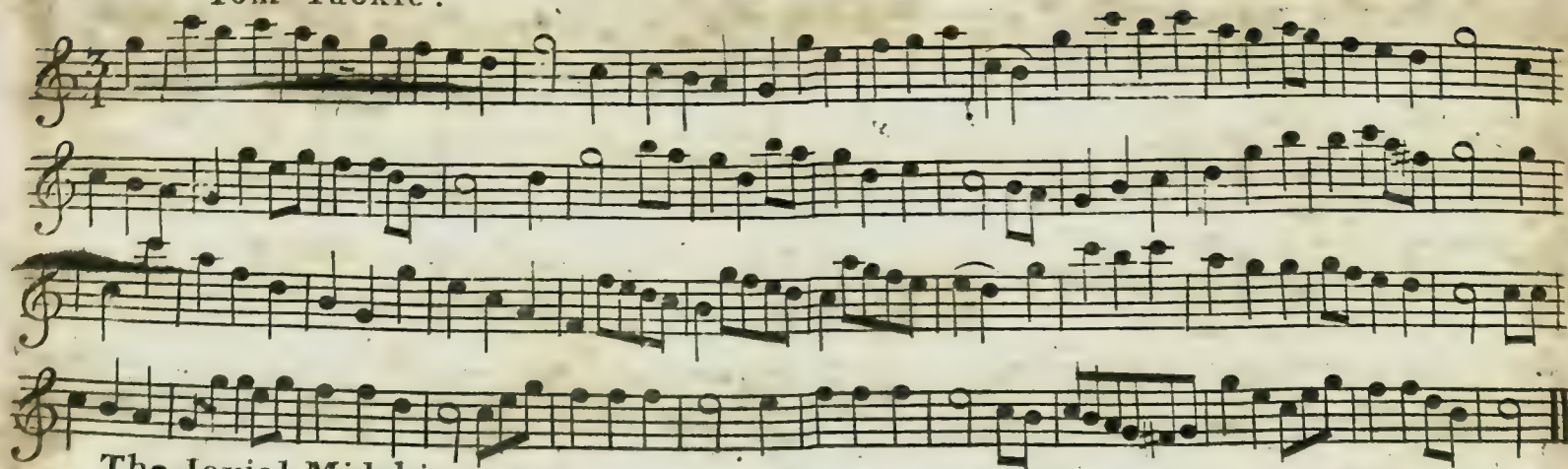
Dance in the Honey Moon.



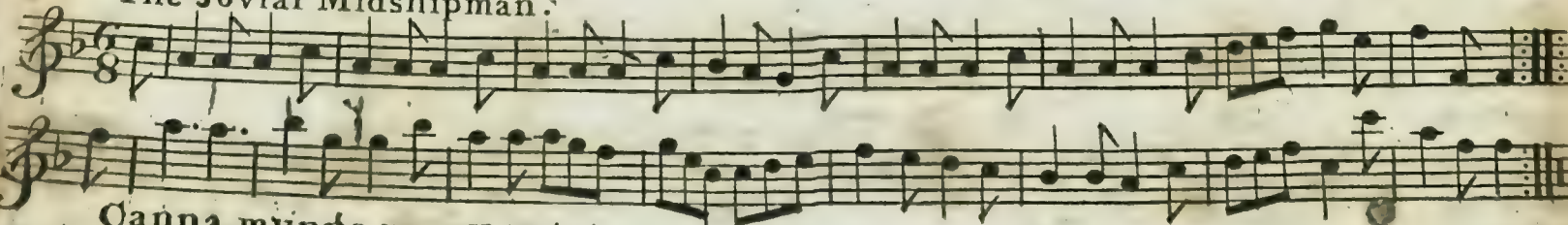
Poor Tom Bowling.



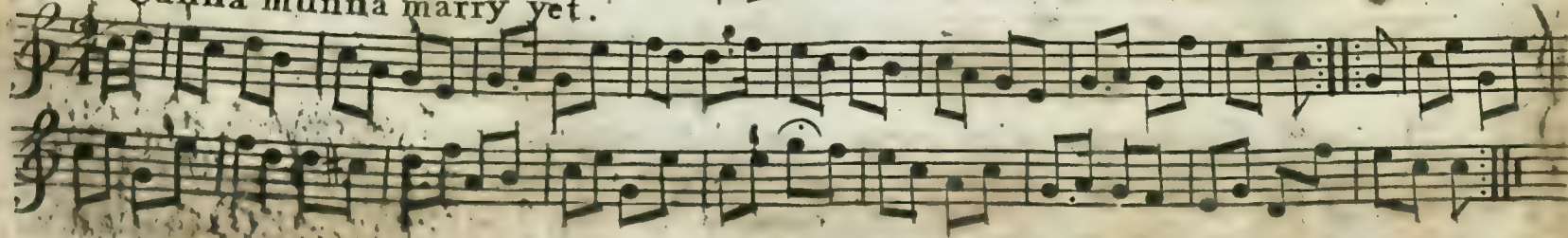
Tom Tackle.



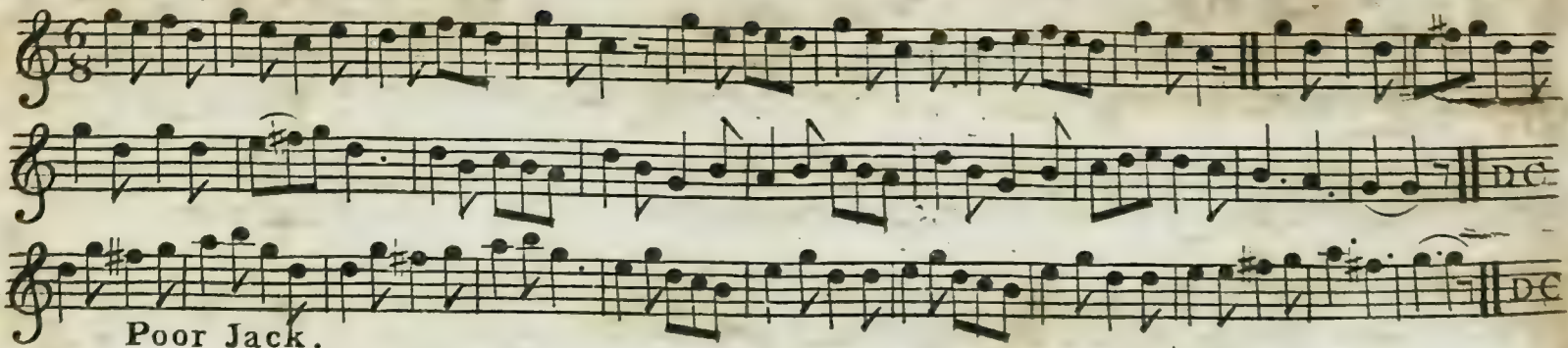
The Jovial Midshipman.



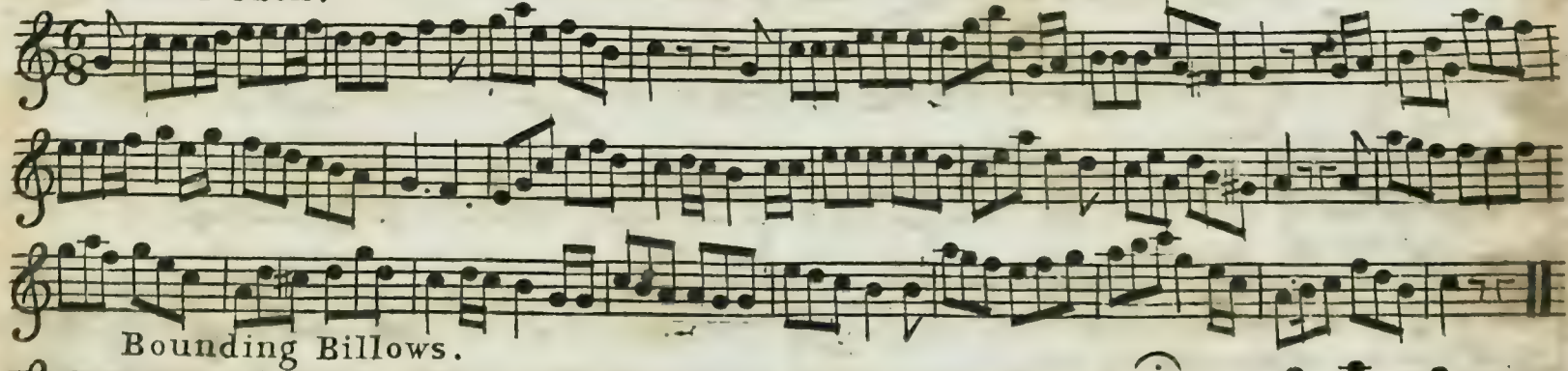
Oanna munna marry yet.



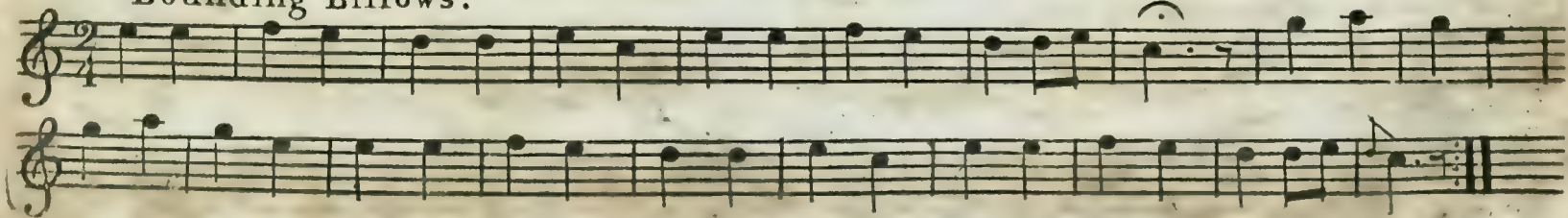
When a little merry he .



Poor Jack.



Bounding Billows.



The Resolution.

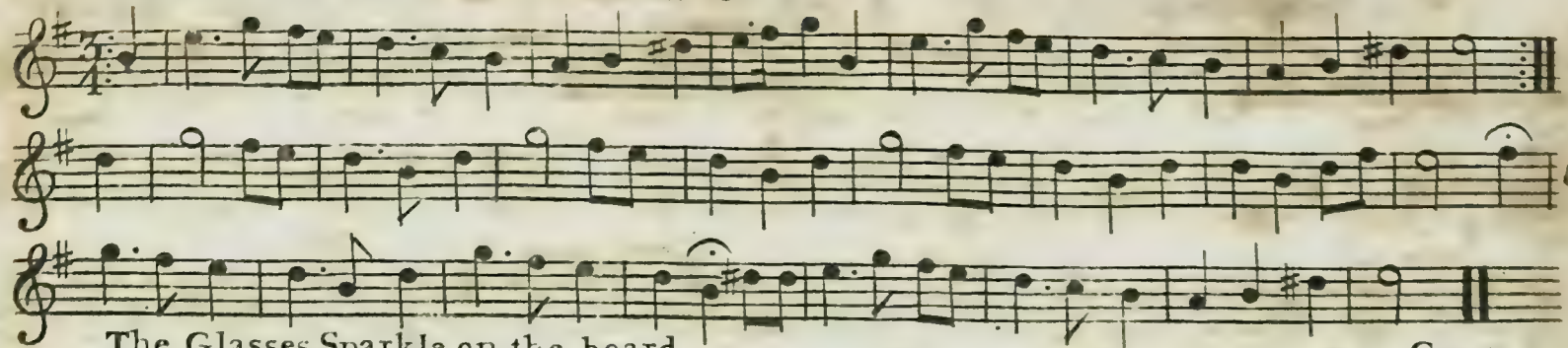
Mozart.



Bet sweet blossom.

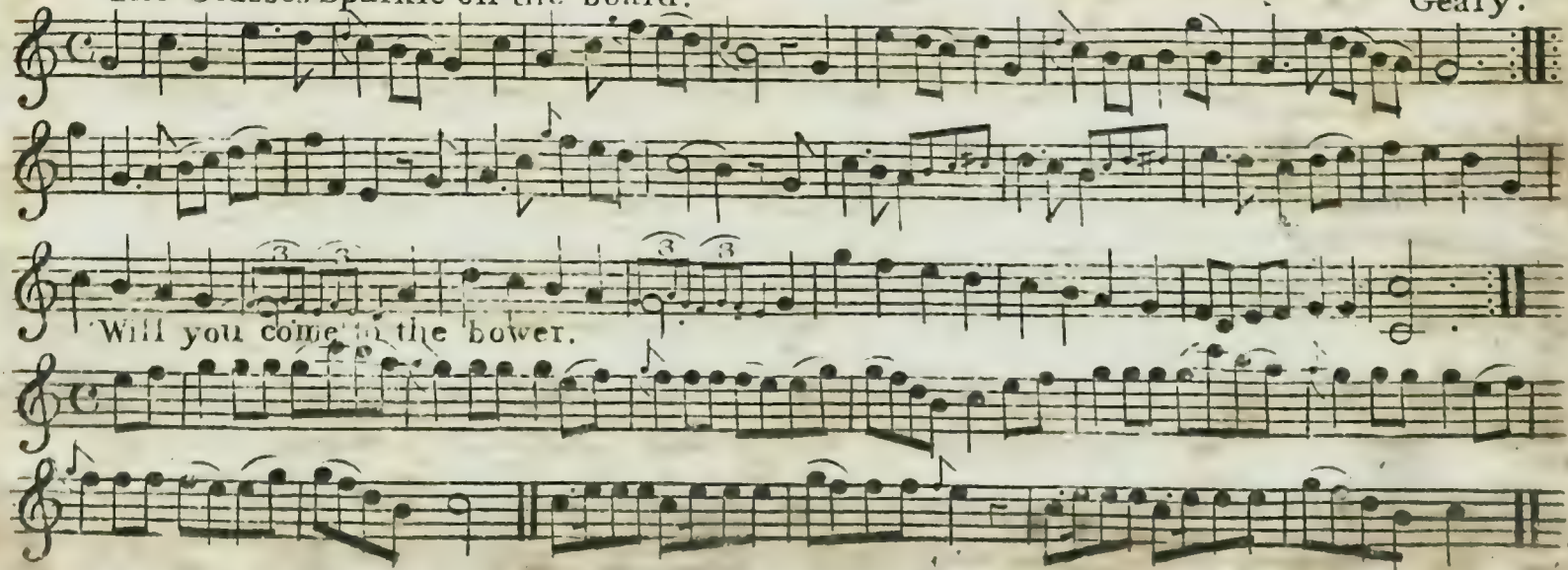


DEAR ERIN or Cushlamachree.



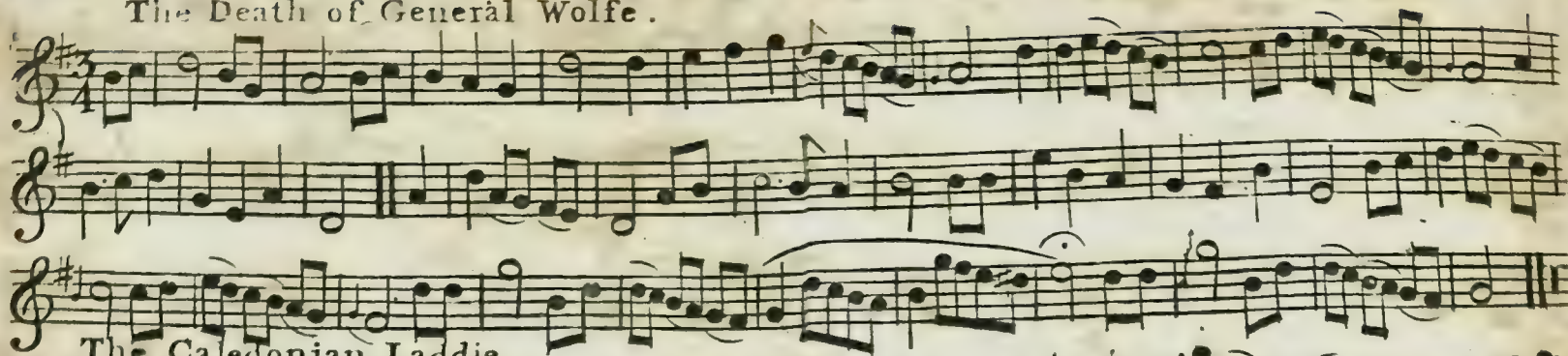
The Glasses Sparkle on the board.

Geary.

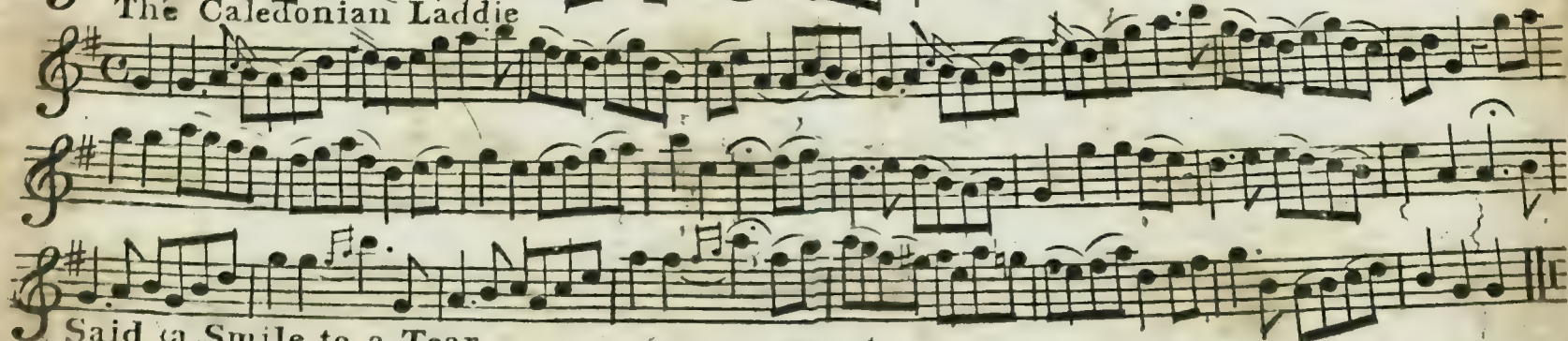


Will you come in the bower.

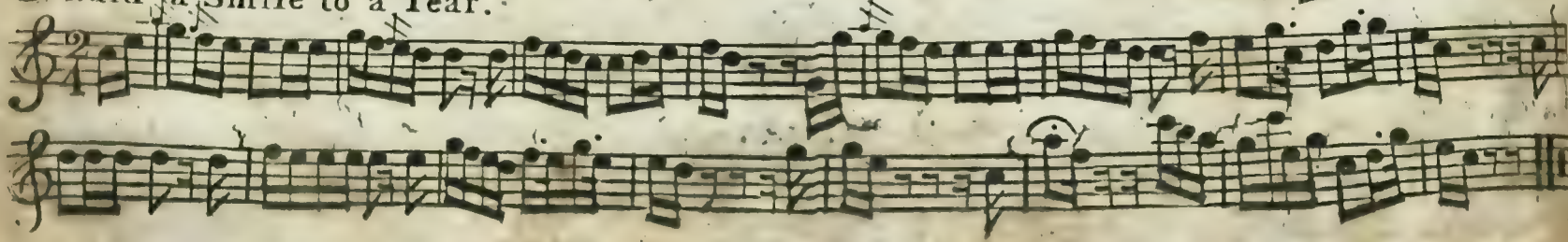
The Death of General Wolfe.



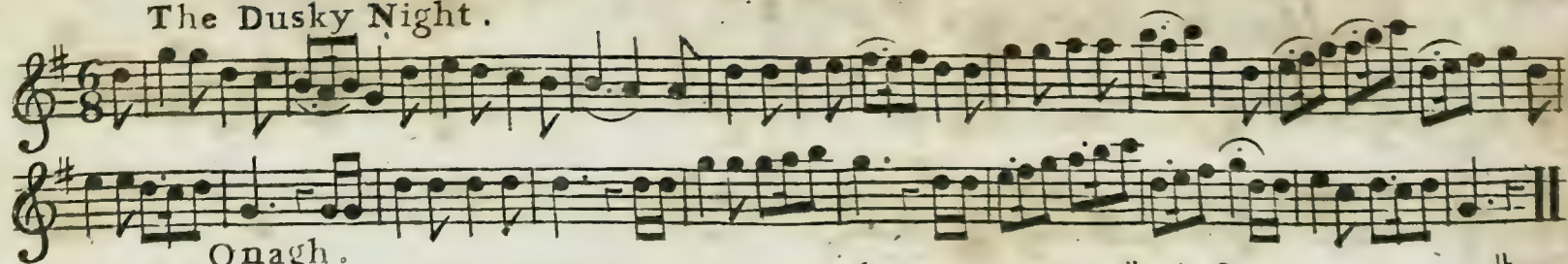
The Caledonian Laddie



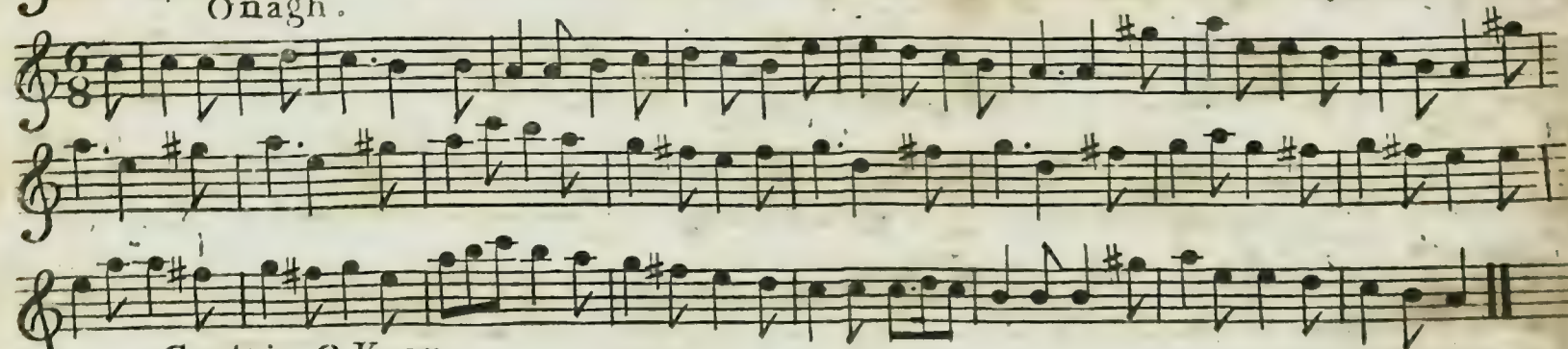
Said a Smile to a Tear.



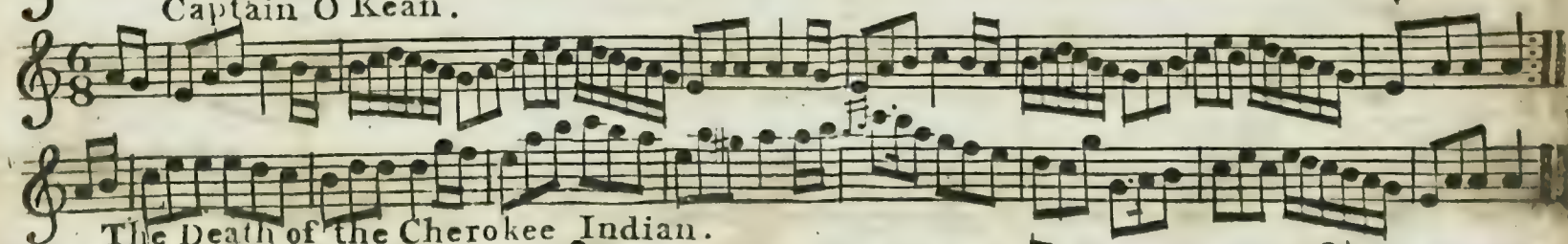
The Dusky Night.



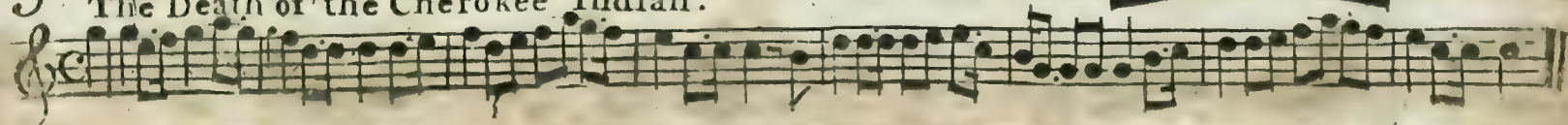
Onagh.



Captain O Kean.



The Death of the Cherokee Indian.

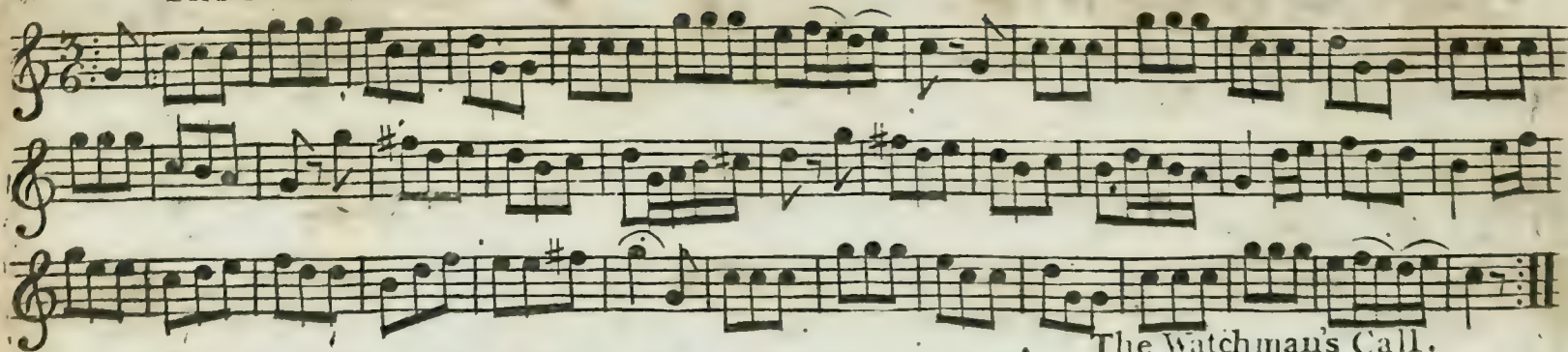


' THE GIRL OF MY HEART.

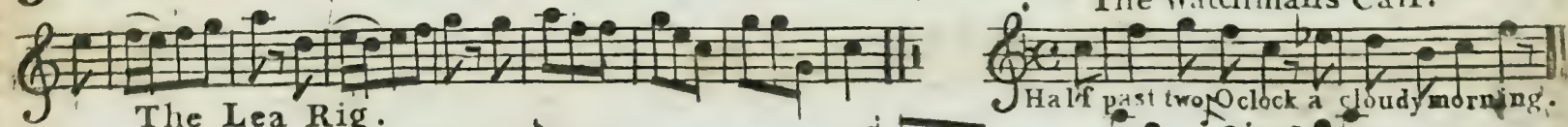
Shield.

The musical score is written on eight staves, organized into three systems of two staves each. The first system (staves 1-2) is for the voice 'Shield' and is in common time (C). The second system (staves 3-4) is for 'Kate Kearney' and is in 3/4 time. The third system (staves 5-6) is for 'Logie O' Buchan' and is in 3/4 time. The bottom two staves (7-8) provide a piano accompaniment in 3/4 time, ending with a double bar line and the initials 'D.C.'.

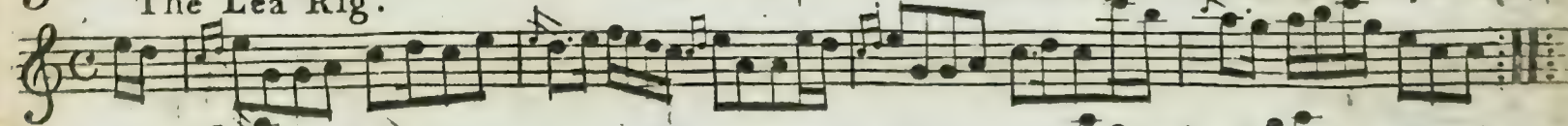
The Jealous Don.



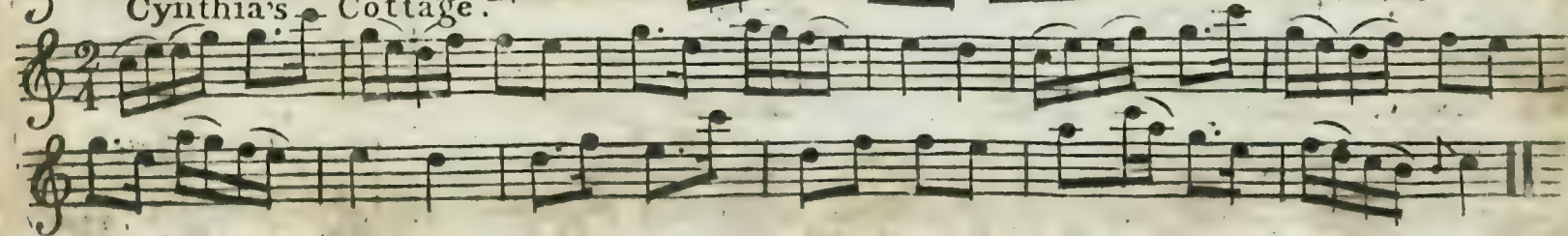
The Watchman's Call.



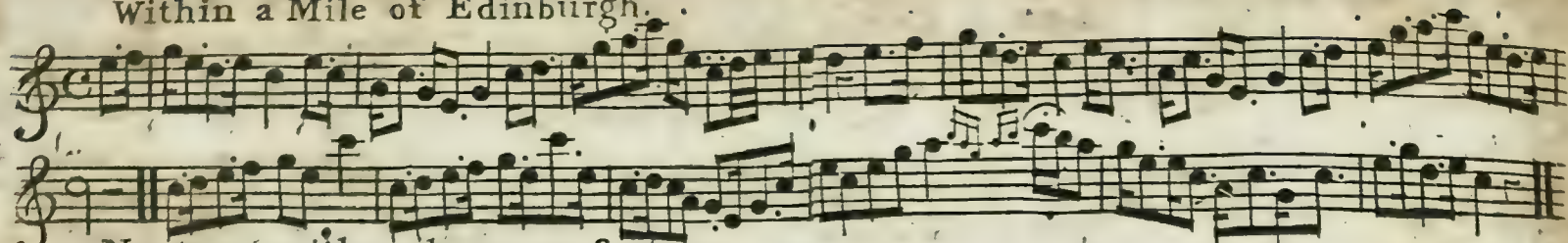
The Lea Rig.



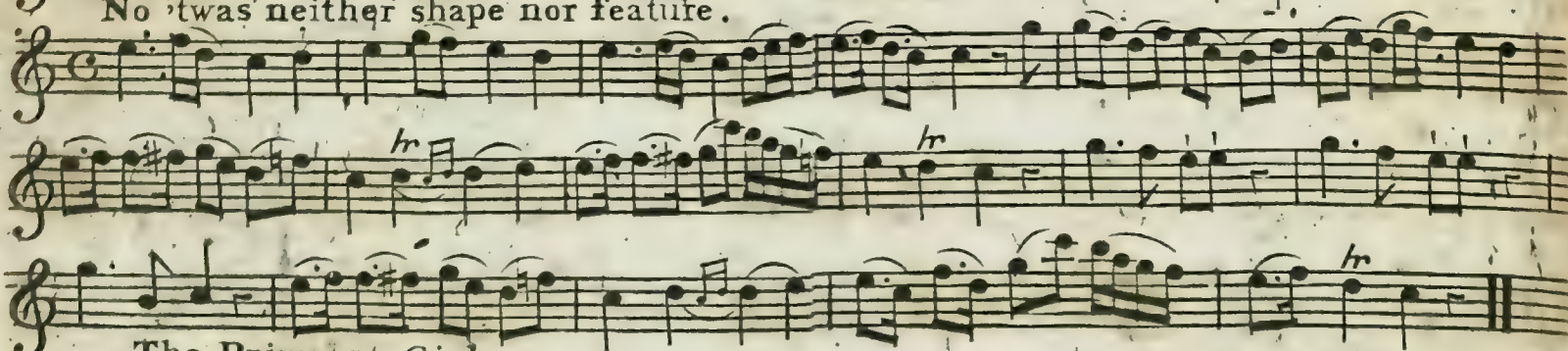
Cynthia's Cottage.



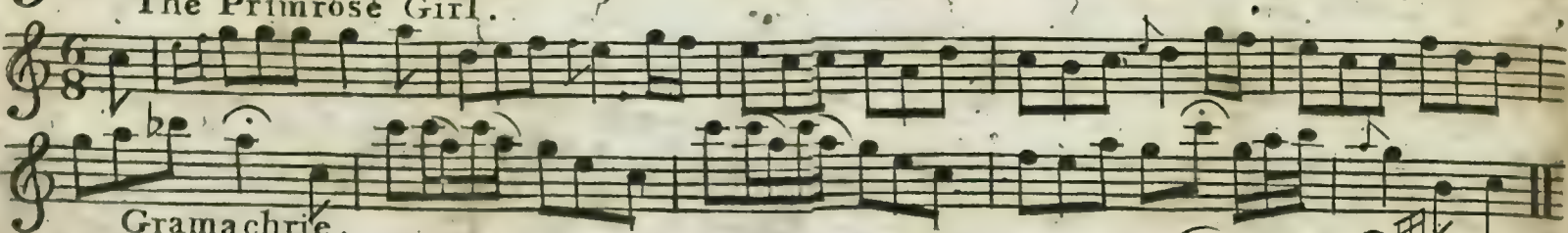
Within a Mile of Edinburgh.



No 'twas neither shape nor feature.



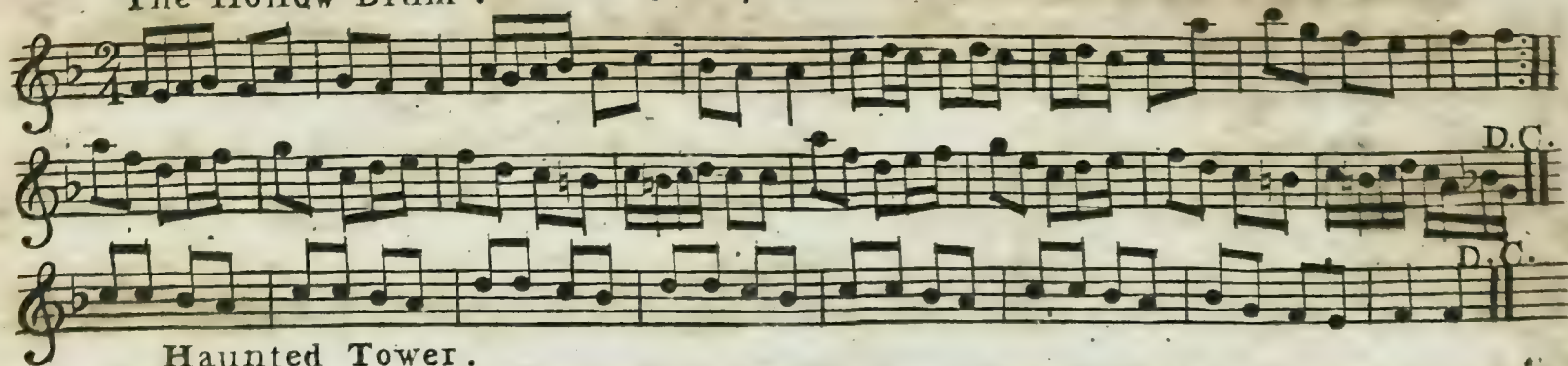
The Primrose Girl.



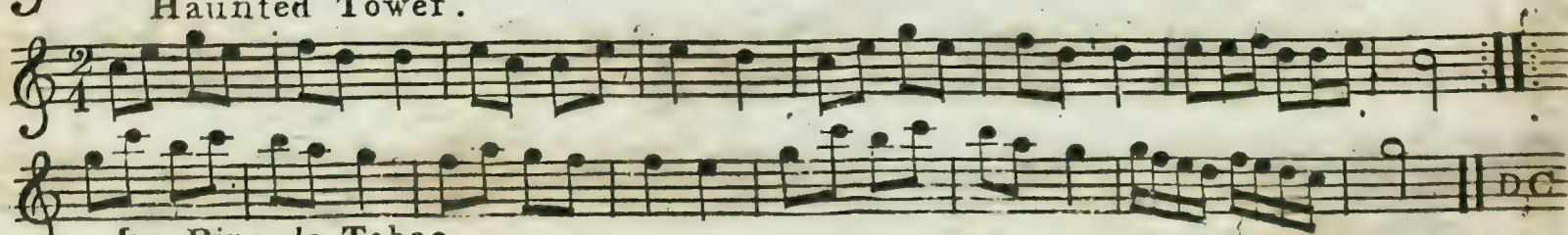
Gramachrie.



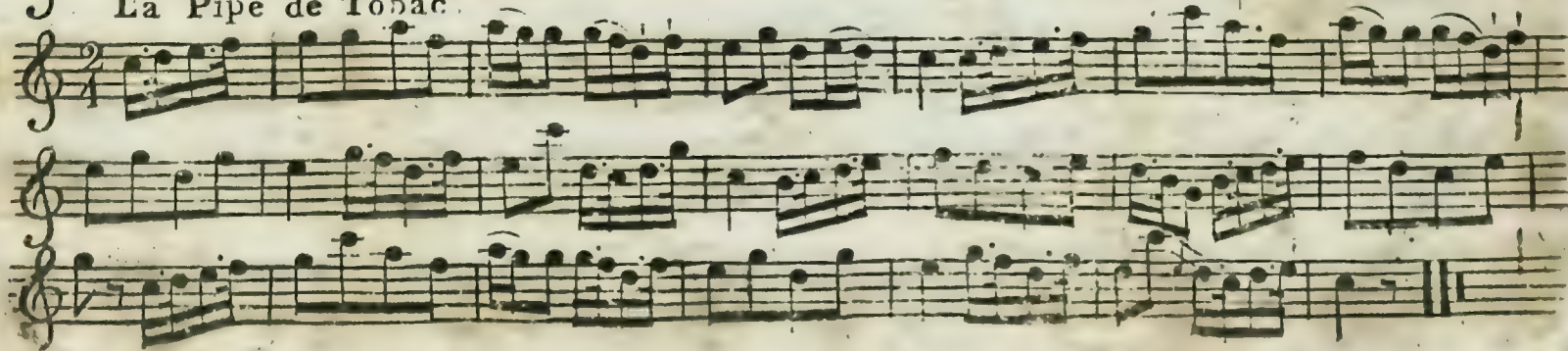
The Hollow Drum .



Haunted Tower.



La Pipe de Tobac.



Bonny Charley.

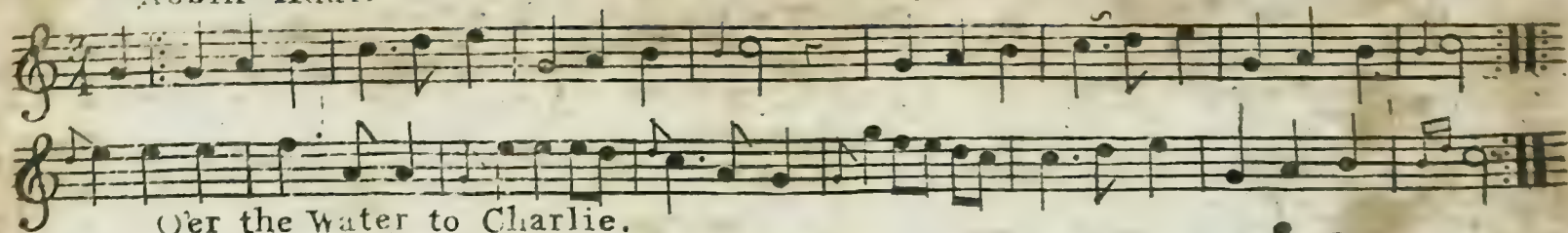
The Lass of Paties Mill.

I never lov'd any dear Mary but you.

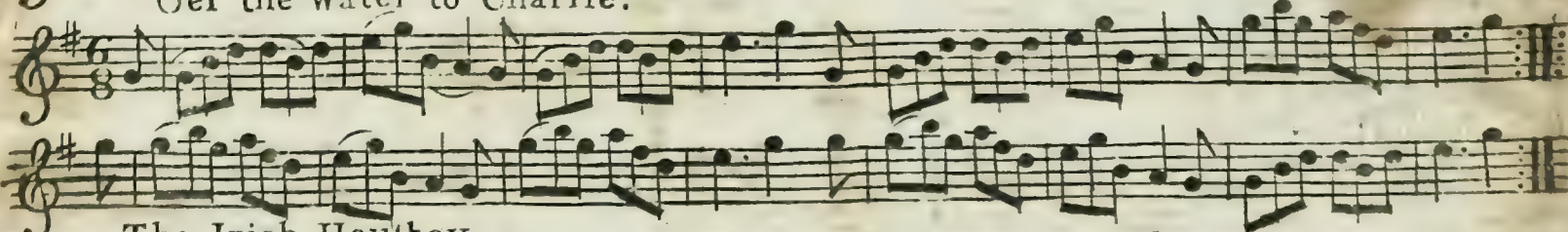
/r

This is a handwritten musical score on aged paper. It consists of eight staves of music. The first staff is in 2/4 time, with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and sixteenth notes. The second staff continues the melody. The third staff has the lyrics 'The Lass of Paties Mill.' written below it. The fourth staff continues the melody. The fifth staff has the lyrics 'I never lov'd any dear Mary but you.' written below it. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody and ends with a double bar line. There is a small 'r' symbol above the final note of the eighth staff.

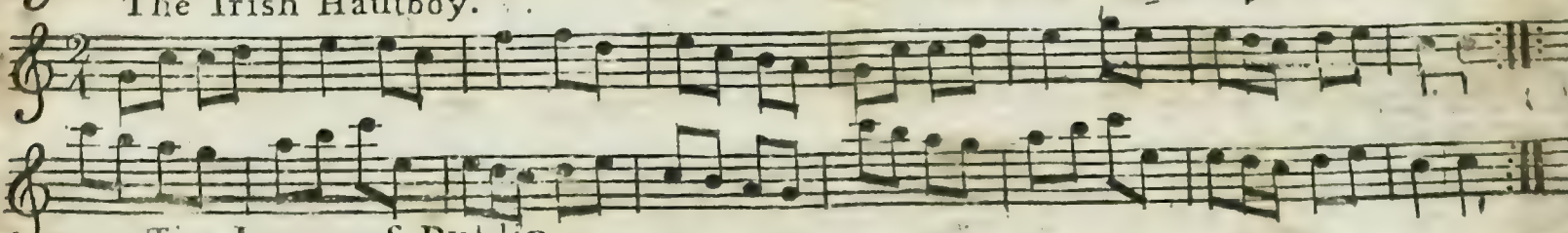
Robin Adair



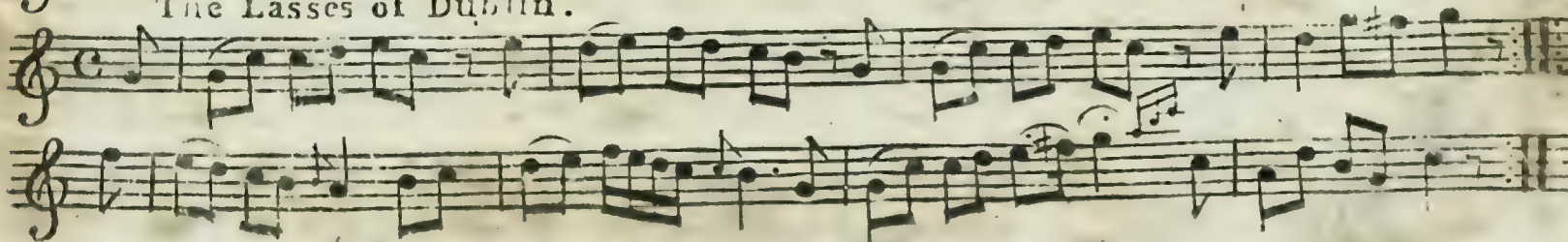
O'er the Water to Charlie.



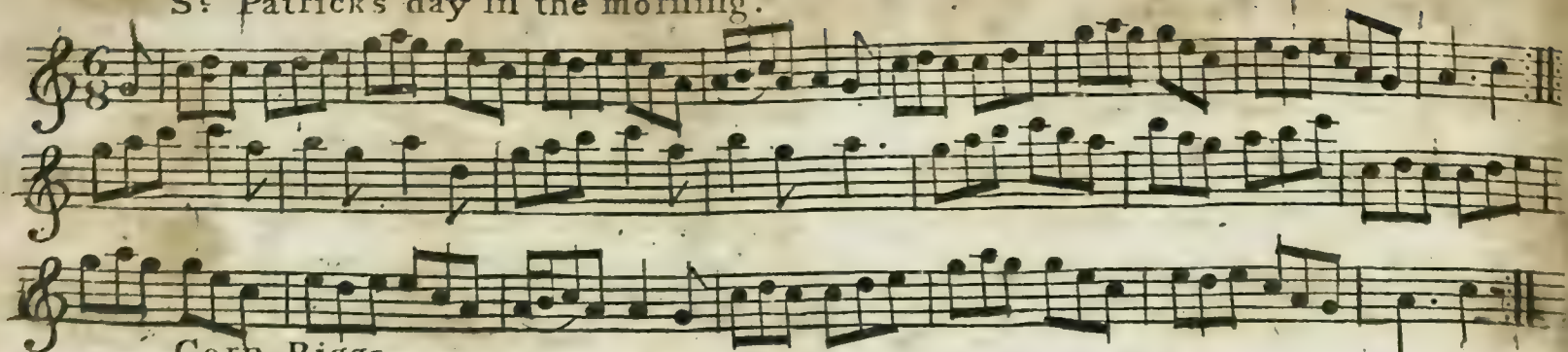
The Irish Hautboy.



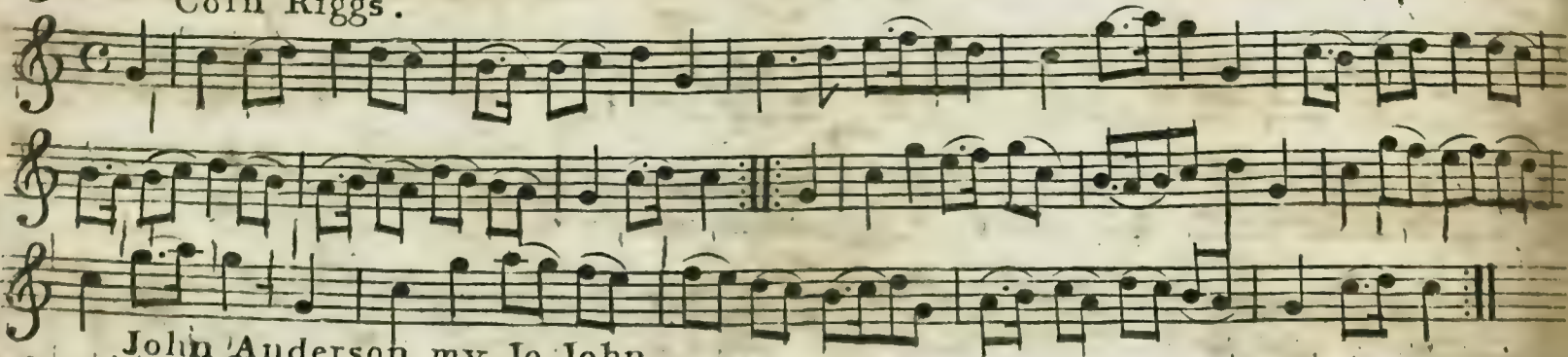
The Lasses of Dublin.



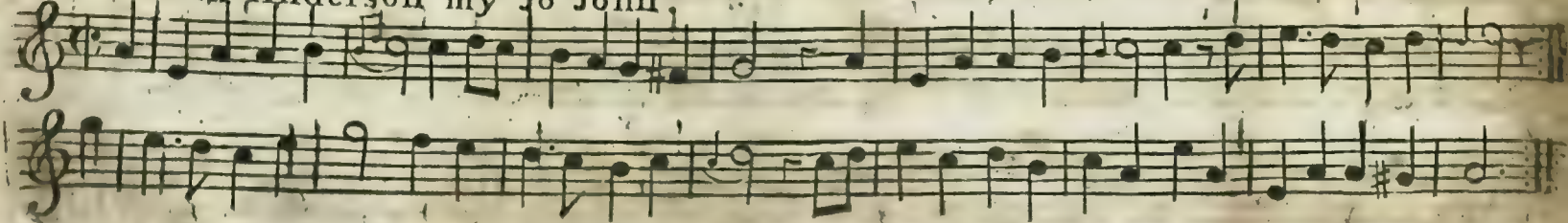
St Patrick's day in the morning.



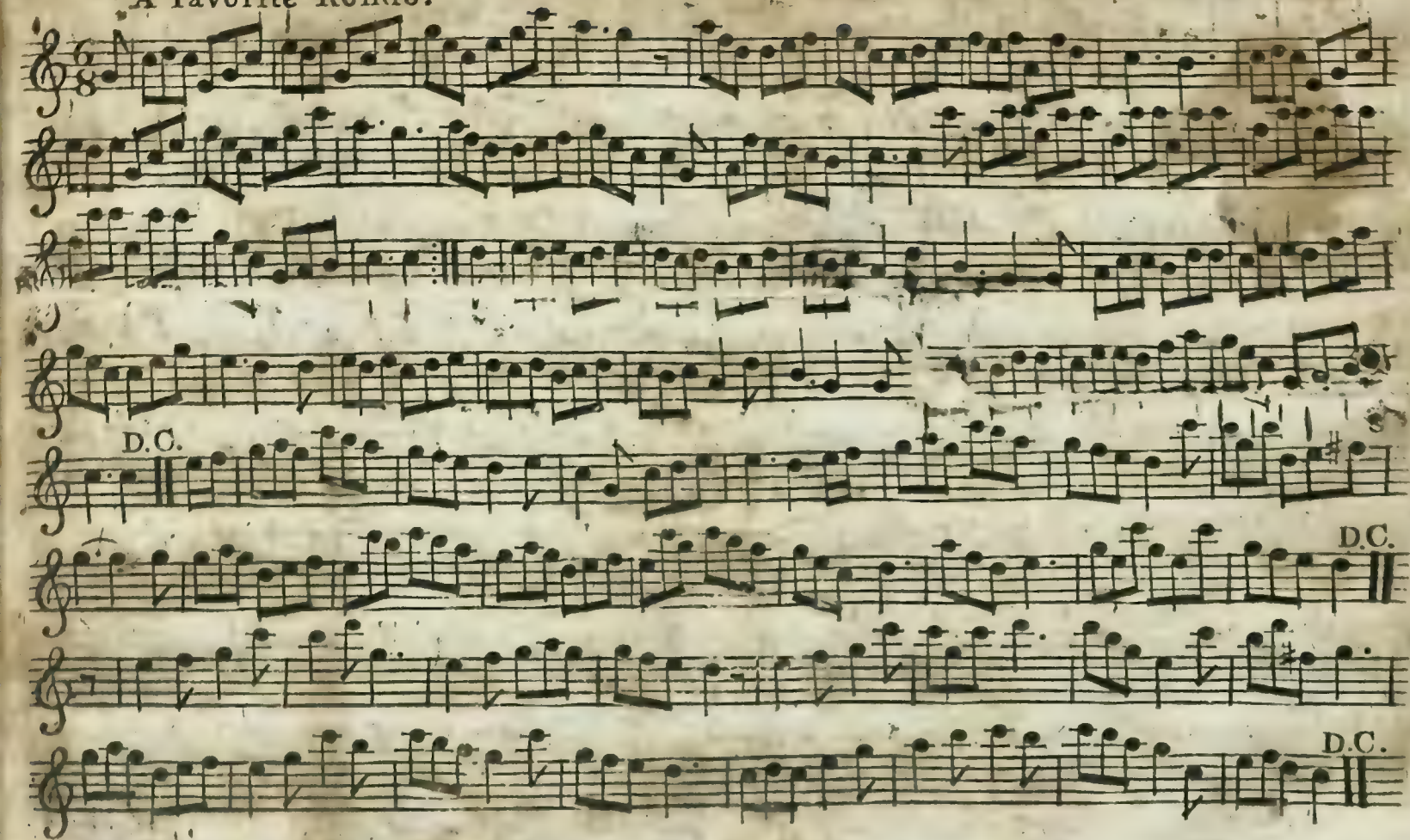
Corn Riggs.



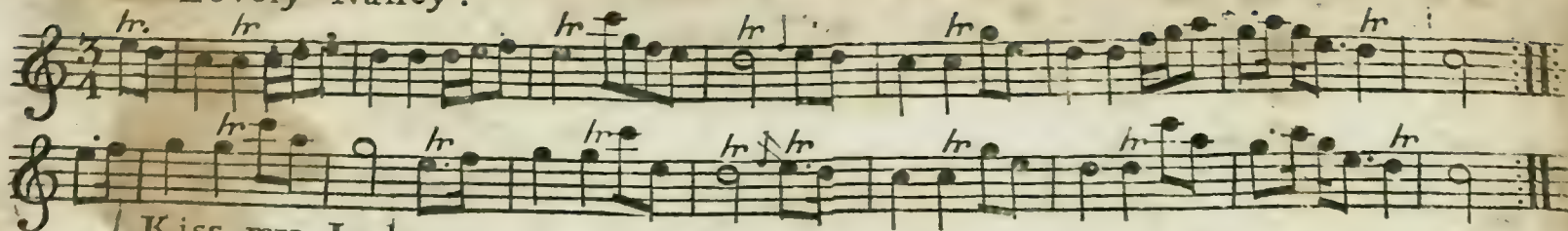
John Anderson my Jo John,



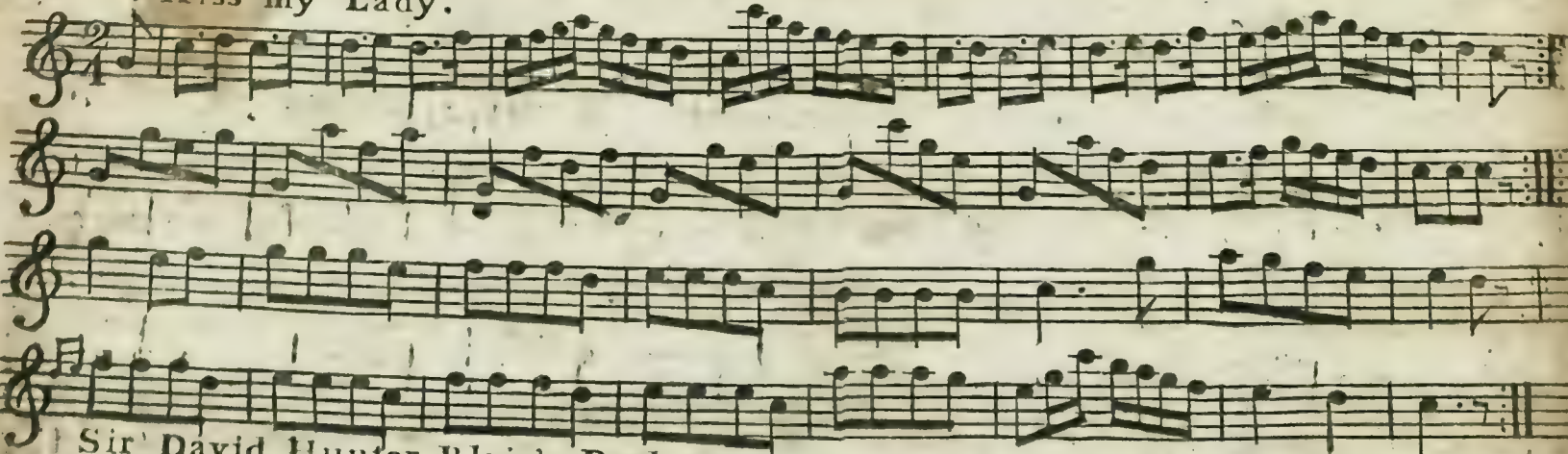
A favorite Rondo.



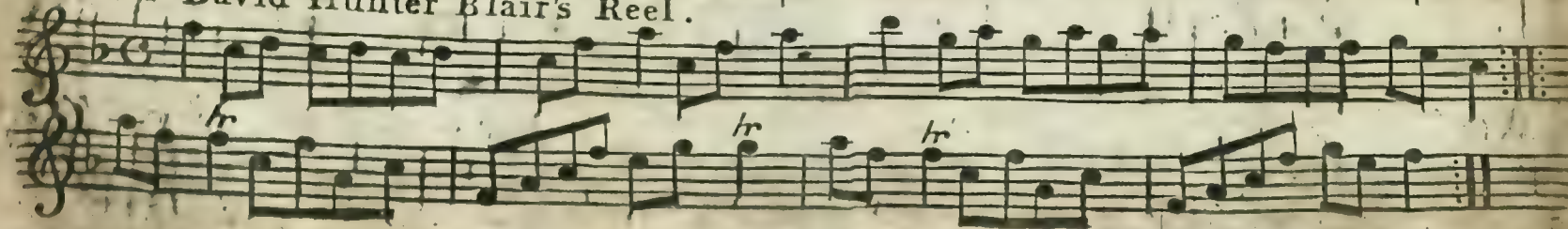
Lovely Nancy.



Kiss my Lady.

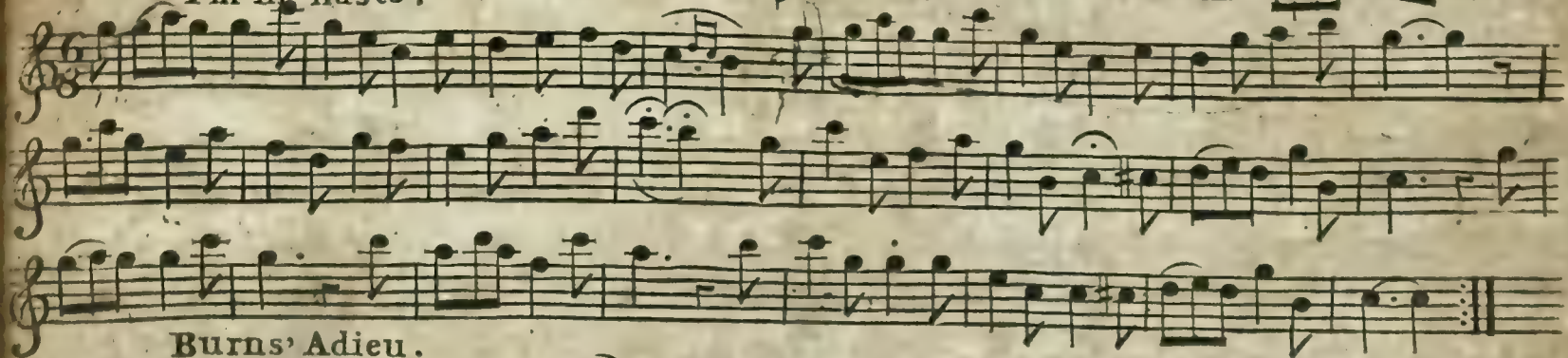
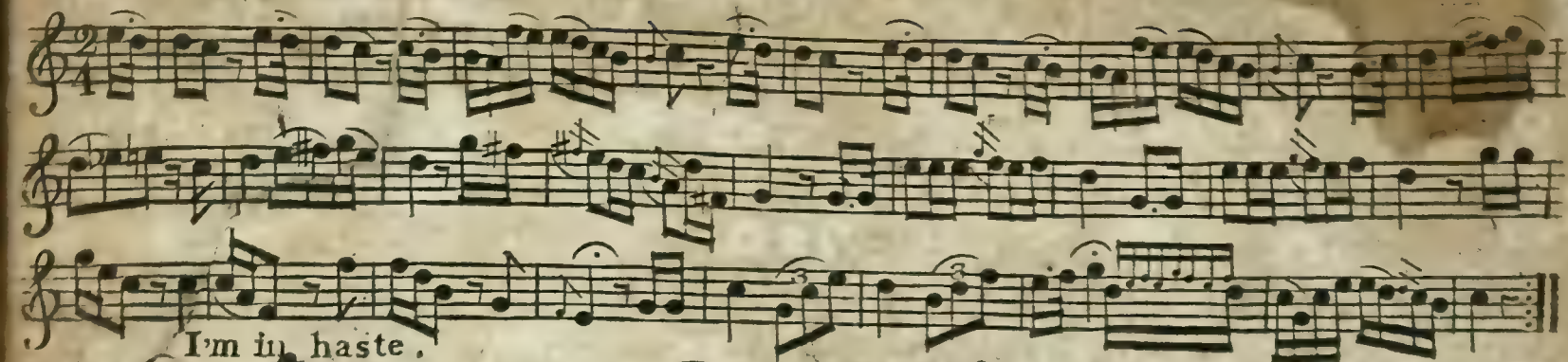


Sir David Hunter Blair's Reel.



The Beautiful Maid.

27



SHAW'S FLUTE PRECEPTOR.

MUSIC, since the earliest Ages has been considered not only a Divine Institution, but a Principal part of a liberal Education, and claims the attention of all those who have it in their power to acquire a Knowledge thereof; — The Flute, from its delicacy and sweetness of Tone, merits an equal share of admiration with other Instruments, and is capable of great Musical Expression.

Of holding the Flute.

The first thing to be learned is holding the Flute in a proper manner, the learner is to take the Flute in the left hand, in such a manner that the thumb may be placed a little below the first finger when applied to the first hole, the second joint bent or arched, the second finger a little more so, the third in an oblique direction without any arch or bend, taking care that the little finger does not rest on the Flute. The thumb of the right hand must be placed under the fourth hole; taking care the little finger or on no account touch the Flute, but should support itself over the D sharp key, keeping the ends of the Flute nearly parrallel to each other; Observing always to stand or sit with the body and head upright.

Of the Embouchure or blowing the Flute.

The Flute is to be placed between the under lip and chin, that the plug or Embouchure may touch the middle of the under lip, but not to cover any considerable

Ja

part of the hole; the Flute must then be pressed strong against the under lip in order to form a proper aperture; on the management of which every thing depends: in the first place draw the lips backwards much in the same manner as is done in smiling, which tension will form a small aperture or opening in the centre of the lips, through which the breath must pass perpendicularly down, from the mouth to the chin, after once making the Flute sound, the continuance of it will depend on the firmness of the lips, being kept in their proper place; make the first trial with the top joint only, after bringing out a clear and smooth tone, add the top joint to the rest of the Instrument, then put the first finger of the left hand on its proper hole, then add the second, and by degrees the others; the pupil will observe he will probably fail in tone for some time, as some of the fingers may not exactly cover their holes; as he proceeds to the lower tones of the Flute, he must draw his lips back more and more, which will greatly facilitate the entrance of the breath, it is also recommended to blow each note, until he can bring out the tone with ease, and be able to continue it for some time, clear and smooth, keeping the holes of the Flute on a line with each other, turning the foot or lower joint inward, that the little finger may reach the Key with ease.

The following Scale should be perfectly well practised, upwards and downwards as far as double D, in Alt, so as to be able to know and tell their proper Names in any Tune or Lesson. The higher Notes may be studied at leisure. The seven Figures represent the 7 lower holes of the Flute, the figures 1 2 3 represent the first second

and third Fingers of the left Hand; 4 5 6 & 7 the first, second, third & fourth Fingers of the Right Hand, where the Figures are placed under a Note the Fingers they represent are to be upon the Holes, and where the O appears they are to be off; the Figure 7 is for the Key to be shut, the O open. Be careful the Fingers stop the Holes perfectly close, & also the Leather on the Key, otherwise all your Endeavours to produce any degree of Tone will prove abortive.

Gamut in D Major.

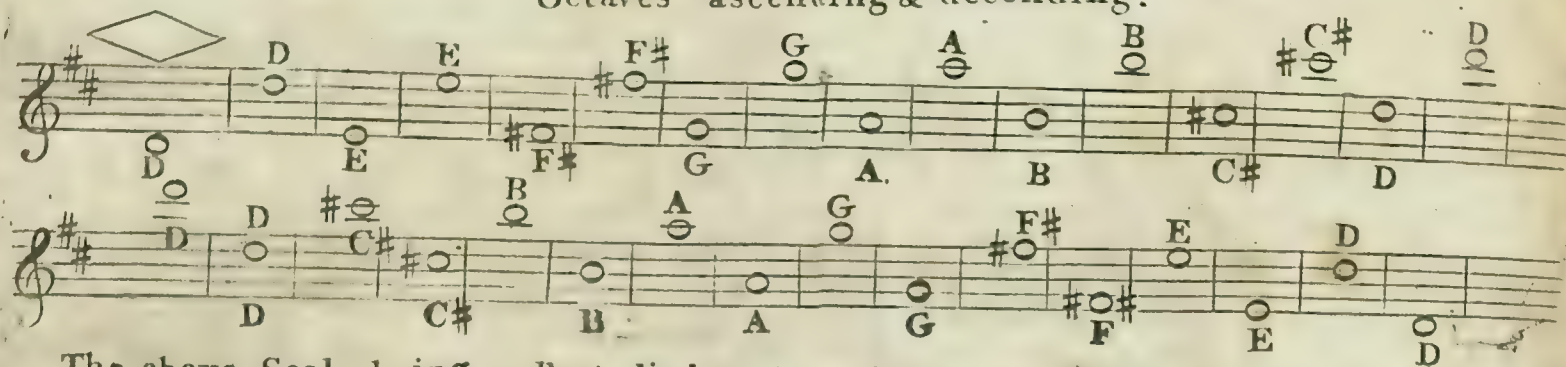
Alt Double

	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	D	E	F#	G	A	B		
1	1	1	1	1	1	1	(00)	0	1	1	1	1	1	(00)	00	1	1	1	0	1		
2 Left Hand	2	2	2	2	2	0	00	2	2	2	2	2	0	22	two	22	2	two	22	0	2	0
3	3	3	3	3	0	0	00	3	3	3	3	0	0	33	two	33	0	two	00	3	3	0
4	4	4	4	0	0	0	ways	04	4	4	4	0	0	0	ways	04	0	ways	44	0	4	4
5 Right Hand	5	5	0	0	0	0	ways	05	5	5	0	0	0	0	ways	00	5	ways	05	0	5	0
6	6	0	0	0	0	0	06	6	0	0	0	0	0	06	06	6	00	0	0	0	0	
7 Key	7	7	0	0	0	0	00	7	7	0	0	0	0	00	07	0	77	7	7	0	0	

The Learner being master of the Scale as far as double D, he must very carefully practise the Octaves, in the following Scale; taking care the Octaves are perfectly well in tune, with each other; — In order to acquire a smooth and equal Tone, he must observe, the lower Notes are brought out full, the upper ones clear (but not harsh)

by an increased Compression of the Lips, and by giving to the upper Notes of each Octave double the Velocity to the Air, I would recom^mend each Note to be sounded very soft (or Piano) at the Beginning, and by encreas^sing the Tone to Forte^{or} Loud in the Middle, then by diminishing it gradually to the end, as at the Mark over the first D: this being one of the greatest beauties on the Flute, after playing well in Tune. Keep the Lips, and Tone, also the Flute, very steady, holding each Note as long as he conveniently can, in the same breath.

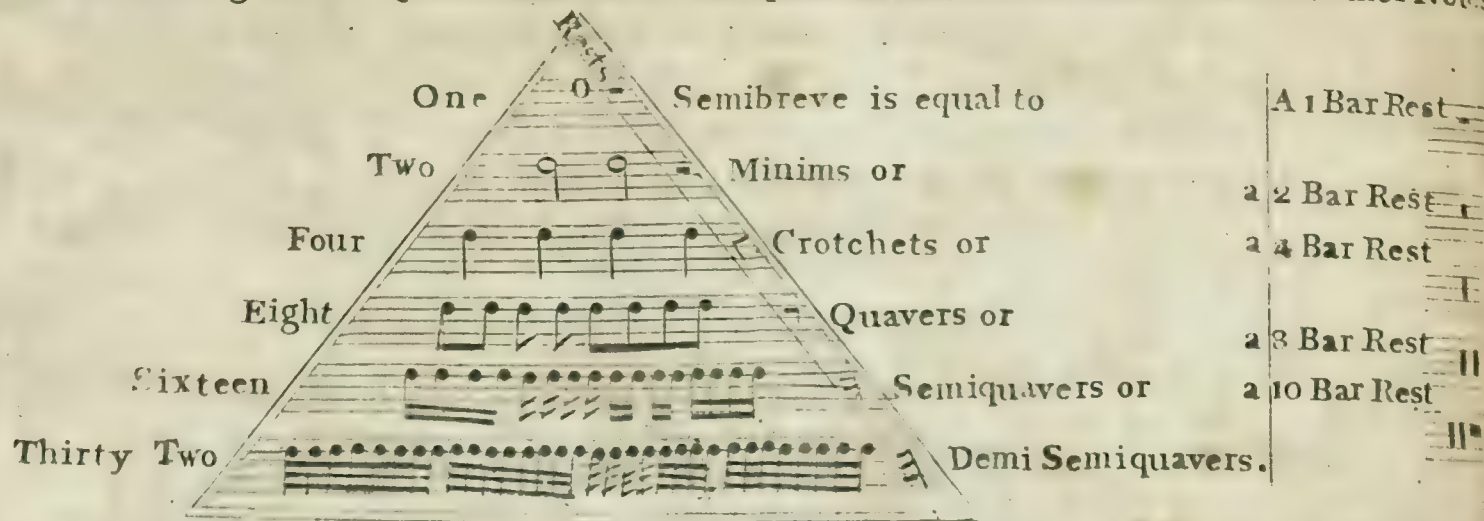
Octaves ascending & descending.



The above Scale being well studied, go to page 8 paying particular attention to the Character and length of the Notes; which must be got by Heart, after which go to page 19

The following is a Complete Scale, of all the Natural Notes, and Semitones on the Flute, with the different ways of Fingering. The Natural Notes are distinguished by the Semibreve thus \bigcirc , the Semitones (or Flats and Sharps) by the Crotchet thus ♩ .

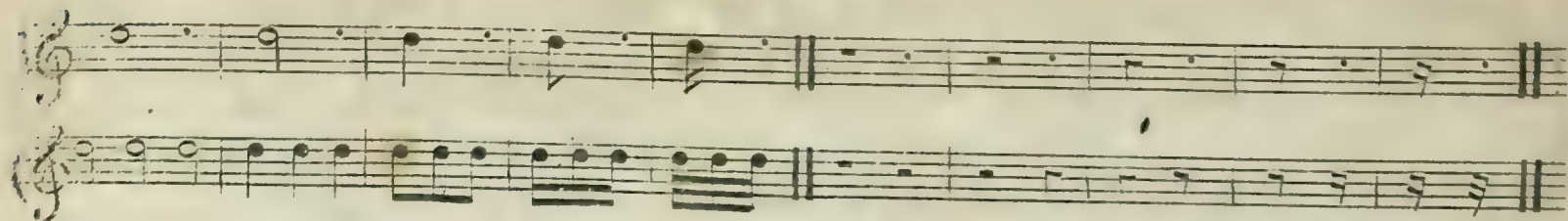
Character and length of the Notes in Modern Music and the proportion they bear in relation to each other. Read the following Scale thus; one Semibreve is as long as two Minims or four Crotchets &c &c; one Minim as long as two Crotchets, or four Quavers &c &c; one Crotchet as long as two Quavers or four Semiquavers &c, &c; and soon with the other Notes.



The marks following the Notes are called Rests when you meet with any one of them you must remain silent during the time of the Note they represent and are called a Semibreve Rest a Minim Rest &c The other Rests frequently occur in Music of two or more parts and are called a one Bar Rest a Two Bar Rest &c.

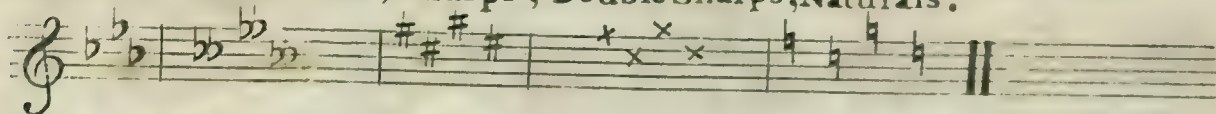
Of Dotted Notes and Rests.
A Point or Dot following a note or rest, makes such Note or Rest, half as long again thus, a Dotted Semibreve is as long as three Minims, a Dotted Minim as long as three Crotchets &c &c. See Examp of Dots.

Example of Dots.



Of Flats Sharps and Naturals.

Flats, Double Flats, Sharps, Double Sharps, Naturals.



Flats Sharps and Naturals are indispensable Characters in Music; a Flat being placed before any Note makes it half a Note lower, a Sharp before a Note makes it half a ^{note} higher, a double Flat two half Notes lower a double Sharp two half Notes higher a Natural placed before a Note made Flat or Sharp brings it to its natural State, Flats or Sharps placed at the beginning of any piece of Music affect all the Notes on the Lines or Spaces on which they are placed and all their Octaves above and below through the whole piece except contradicted by a Natural. All Flats Sharps and Naturals that occur in any piece of Music but those at the beginning are called Accidental Flats Sharps &c and affect only the Note before which they are placed and those on the same line or space in that Bar unless contradicted by a Natural; if the last Note in the Bar is affected by the Accidental and the first Note of the following is the same, and not contradicted, the affect continues through the next Bar; And so in respect to accidental Flats & Sharps.

EXAMPLE of SHAKES.

The Shake is (one if not) the most Principal Grace in Music if well performed but should not be so frequently and Injudiciously used as is often the Case, a judicious Ear will greatly correct the abuse of it; observe the Shake^{is} made by first Playing the Note or half Note above, the Note Shook; NB: the Shake and all other Graces must be Played in Time. The Beat is made by first Playing the Note or half Note below. A Plain Shake is only the articulate Sound of two Notes, put into equal motion.

Written

Plain Shake. Turn Shake. Shake & Grace. A Beat. Pasing Shake.








Played

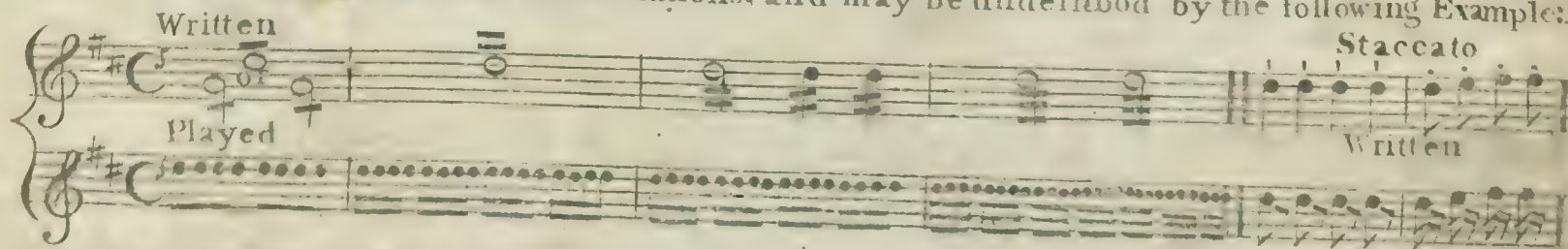
SCALE of SHAKE


The Figures under the Notes shew the Fingers to be shaken, Belonging to the above Scale, how performed

* NB. The C^b is Shook by first making D, then Shake the 4th Finger of the right Hand. x C[#] is Shook by first making D, then Shake the 2nd & 3rd Fingers of the Left Hand.

EXPLANATION of Various CHARACTERS & MARKS.

The G or Treble Cleft thus  is used for VIOLIN, FLUTE, CLARINET, &c. A Repeat thus  or thus  signifies the parts before or between either of the foregoing Marks must be played twice, A Shur thus  drawn over or under two or more Notes signifies the first Note only must be played with a Stroke of the Tongue, or the Bow, the rest closely connected together. A Figure 3 placed over three Notes of the same kind thus  must be played in the Time of Two; A Figure 6 placed over Six Notes thus  must be played in the Time of Four. A Pause thus  is to hold the Note longer than it is played in the other parts of the Tune or Air, and is frequently put over the last Note of a piece of Music to denote the finish. These marks — = ≡ are used as Abbreviations, and may be understood by the following Examples.



Staccato is a Point or Dot thus  or & signifies the Notes over which stand must be played with Spirit and Taste and held only half the Time, the remaining part is made up by an imaginary Rest between each Note.

OF the APPOGIATURA.

The Appogiatura, is a small Note reversed, and always stands before the principal one it precedes, and is a principal Grace and may more frequently be used than any other, it is capable of great Expression if judiciously played, it is peculiarly graceful at the End of a Strain, by sustaining it as long as the time will admit; it is carefully attended to by

Example of the APOGIATURE.

Written.

Played.

Before a Dotted Note

Of the TURN.

The Turn is an elegant Grace when performed with great neatness, and Evenness of Fingering.

Plain Turn Inverted Turn After a Dot.

Written

Played

EXAMPLE of TRANSPOSITION & Keys.

Transposition, is removing any Tune or Air into a higher or lower Key, within the Compass of Instrument: the following Table will Show how any Tune or Lesson may be Transposed into any Key. By a Key, is meant the fundamental Note of a Tune, which is always the last Note in the Bass, and generally in the Air or principal Treble: Observe there are but two Determined Keys; the Major or Sharp Third, & Minor or Flat Third: See Example of Flat and Sharp Thirds. A Key is not denominated Flat or Sharp, by the Flat or Sharp

at the beginning but from the third above the Key Note, being a Flat or Sharp Third.
This mark $\sharp 3^d$ signifies a Sharp Third, this $\flat 3^d$ a Flat Third.

EXAMPLE of a Flat & Sharp Third, with the half Notes contained in each.

Key of C $\sharp 3^d$. Key of C $\flat 3^d$. Key of A $\flat 3^d$. Key of A $\sharp 3^d$. Half Notes.

NB. From E \sharp to F \flat , also from B \flat to C \sharp , is but half a Note.

Table of TRANSPOSITION.




Major, or Sharp Keys.

Minor, or Flat Keys.

Example of TRANSPOSITION.

Ex. I. D $\sharp 3^d$
Ex. II. A $\sharp 3^d$
Ex. III. B $\sharp 3^d$
Ex. IV. E $\sharp 3^d$
Ex. V. D $\flat 3^d$
Ex. VI. A $\flat 3^d$
Ex. VII. B $\flat 3^d$
Ex. VIII. E $\flat 3^d$

EXPLANATION of the BAR

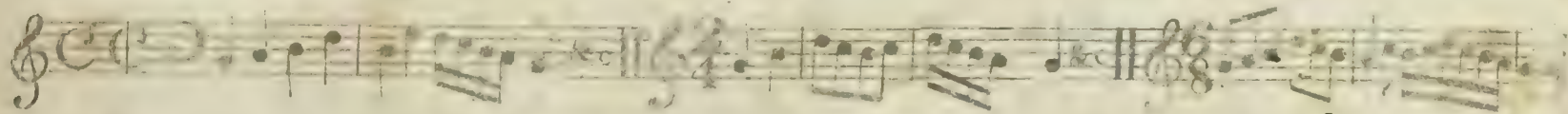
The Bar is a perpendicular Line across the five Lines  A Bar  Double Bar  each Bar include more or less Notes as the Character of the Time requires which is signified at the Beginning of every Piece of Music. See Example of Time. A Double Bar is used to divide the Parts of Airs Songs &c.

OF TIME

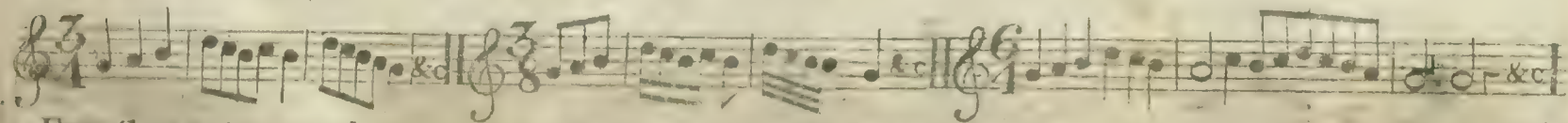
Time is of the utmost consequence, and he that is not well acquainted with it can have no Claim to the Title of a Musician. and will never be able to play in Concert, or with any one else where there is more than one part; Time is divided by Bars, and each Bar is again divided into two, three, or more equal Parts, and is called either Common, or Triple Time &c.

EXAMPLE of Common TIME

Common Time is divided into a equal Number of parts in each Bar, as Four Crotchets or four quavers; (and is known by the following Charactes) or there value in other Notes.



EXAMPLE of Triple TIME



For Counting and Beating of time See Page 15

OF COUNTING & BEATING of TIME.

A Knowledge of Counting & Beating of Time is absolutely necessary to every one who is desirous of playing in CONCERT; & should be well Studied, & Practised, as soon as the Pupil can play any little easy piece, or Air at Sight. In all kind of Time the Foot goes down at the first Note in each Bar; in Common Time the Foot is half down & half up in the Bar; in Triple Time the Foot must be down two thirds of the Bar, and up the last third, see the following Examples. The Letter D shows where the Foot must be down, the U where to be up.

COMMON TIME.

Count 4 Crotchets in each Bar.

D U D U D U D U D U D U D U D U

When quick, count Two Crotchets in a Bar, when Slow, count 2 four Quavers.

D D U D U D U D U D U D U D U D U

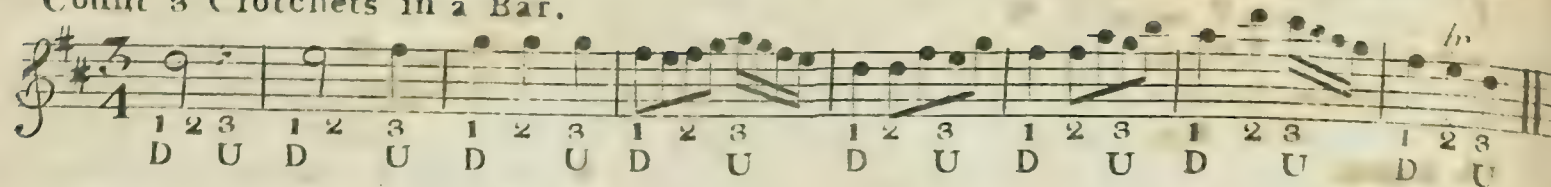
Allegro, count two in a Bar.

D D U D U D U D U D U D U D U D U

When flow, count Six, or two times Three in a Bar.

TRIPLE TIME.

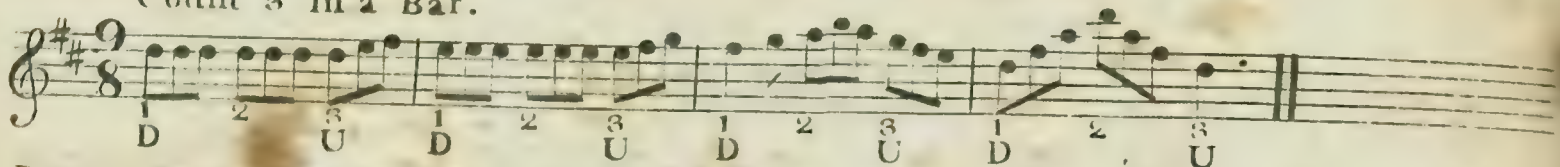
Count 3 Crotchets in a Bar.



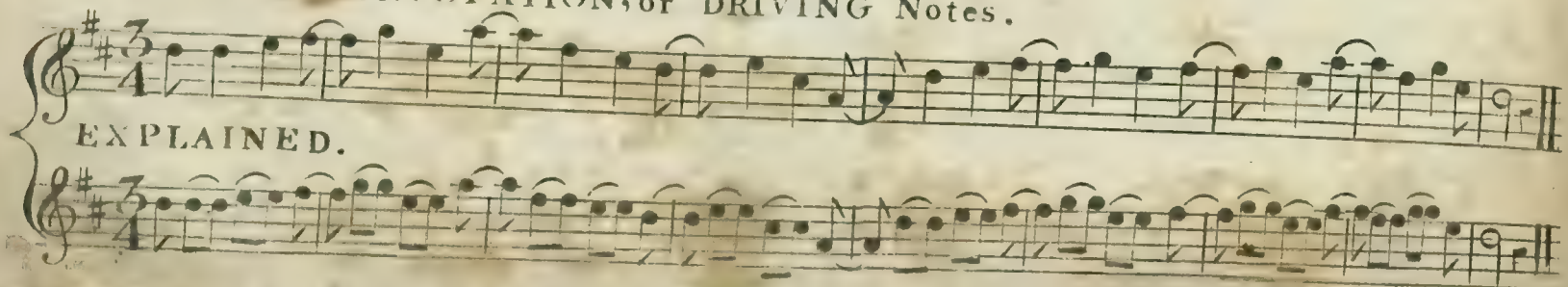
Count 3 Quavers in a Bar.



Count 3 in a Bar.



Exercise of SYNCOPATION, or DRIVING Notes.



EXPLAINED.

OF TONGUEING

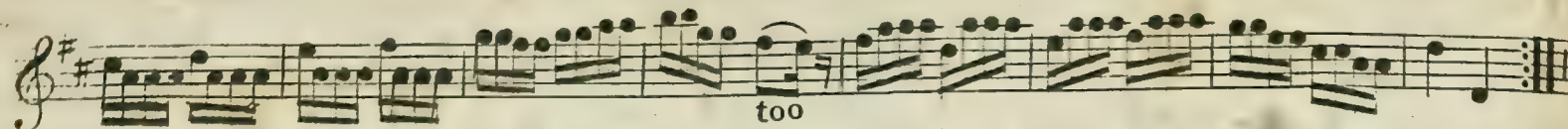
Tongueing constitutes a very essential part in playing the Flute, it marks with precision the beginning and other parts of Musical Accents, Articulation &c; the most approved way is by the Action & reaction of the Tongue against the Palate, or Roof of the Mouth, as in pronouncing the Letter T or D, the first is most spirited the latter more soft and delicate; make the first Trial with the top joint of the Flute only, taking care the Tongue doth not impede the Tone which must immediately follow clear & full, after which put the Flute all together and do the same very distinctly, taking care the Tongue and Fingers move together, be careful to avoid the disagreeable and common habit of the Tongue passing between the Teeth and Lips, as if spitting something out of the Mouth.

DOUBLE TONGUEING,

Is of the first importance in playing the Flute, it gives a Brilliancy of Articulation in the Allegro, as well as in the Largo, and renders quick passages easy where the common Tongueing is inadequate to the Rapidity. The most approv'd method is by the Action and Reaction of the Tongue, in pronouncing the words Tootle Tootle, or Diddle Diddle, very distinct; make the first trial with the top Joint &c as in the above Example.

LESSONS for DOUBLE TONGUEING.

The musical notation consists of two staves. The first staff is in 2/4 time, key of D major (one sharp), and contains the lyrics "Tootle tootle tootle tootle tootle tootle too". The second staff is in 6/8 time, key of D major, and contains the lyrics "Toot tootle too &c". Both staves feature rapid sixteenth-note passages, with the second staff including a section labeled "Air 1st".



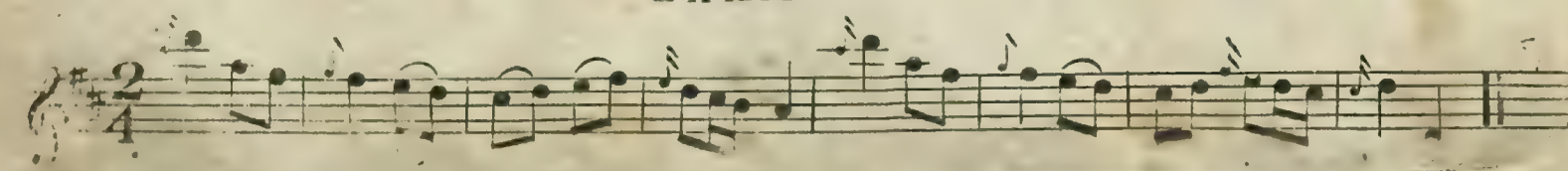
AIR 3^d For Evenness of FINGERING & Double TONGUEING.



OF THE LESS APPOGIATURA.

This Appogiatura is chiefly made use of in quick movements; and when it occurs, is always flured immediately in to the Note following; it is also placed at the beginning of a Lesson or Piece of Music, to take off the harsh and disagreeable effect it otherwise would have, were it not for the aforesaid Note.

EXAMPLE.



Pleyel's German Hymn: With the Fingering to each Note.

Left Hand	1	1	1	1	1	1	1	1	1	0	1	1	0	1	0	1	1	1	1	1	0
Hand	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2
	3	0	3	3	3	3	3	3	3	3	3	3	3	0	0	0	3	0	3	3	3
Right Hand	4	0	4	4	0	4	4	0	4	4	4	4	0	0	0	0	4	0	4	4	0
Hand	0	0	5	0	0	5	0	0	5	5	5	5	0	0	0	0	0	0	5	0	5
	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	0	0	0	0	0	6
Key	0	0	7	0	0	7	0	0	7	7	7	7	0	0	0	0	0	0	7	0	7

Romance de Richard.

1	1	0	1	1	1	0	0	1	1	1	0	0	1	1	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	0	3	3	3	3	0	3	3	3	3	3	3	3	3	0	3	3	3	3
4	4	0	4	4	4	4	0	4	4	4	4	4	4	4	4	0	4	4	4	4
5	5	5	0	5	5	5	5	5	5	5	5	5	5	5	5	0	5	0	5	5
0	0	6	6	0	6	6	6	6	6	6	0	6	6	6	6	0	6	6	6	6
7	7	0	7	7	7	7	0	7	7	7	7	7	7	7	7	0	7	7	7	7

AIR in D Major For Two FLUTES. — Count two Crotchets in a Bar.

Primo
Allegretto

Secondo

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Air for Two Flutes — Count three Crotchets in a Bar.

Primo

Secondo

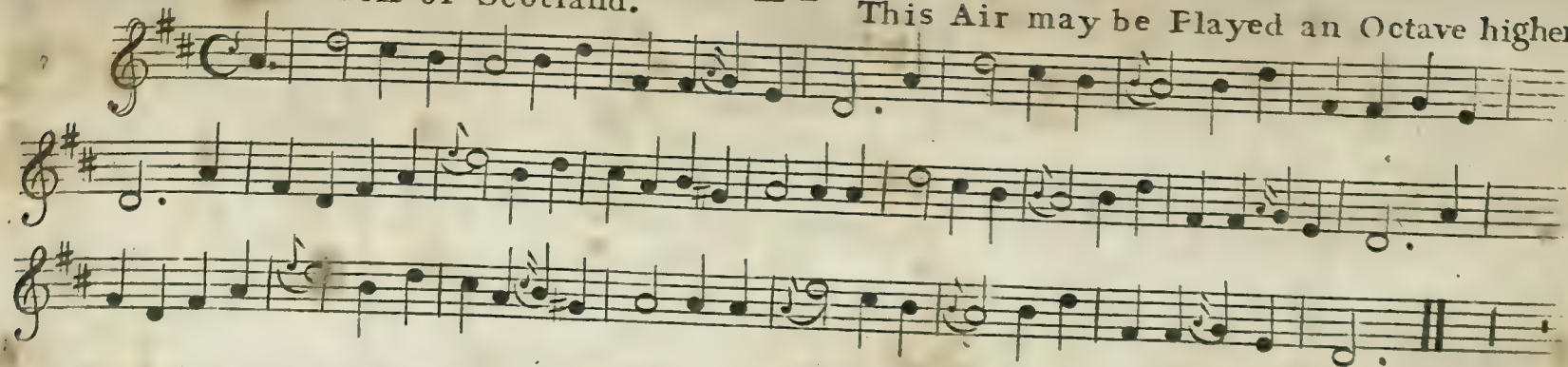
1 2 3 1 2 3 1 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

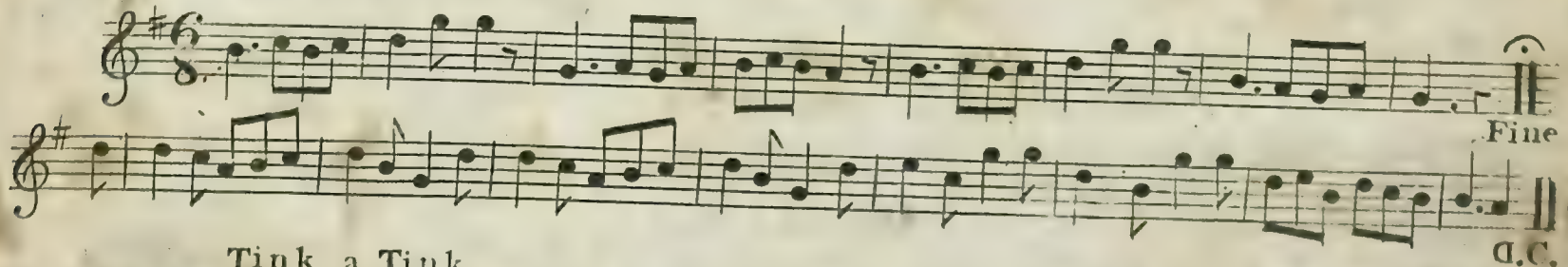
Blue Bell of Scotland.

21

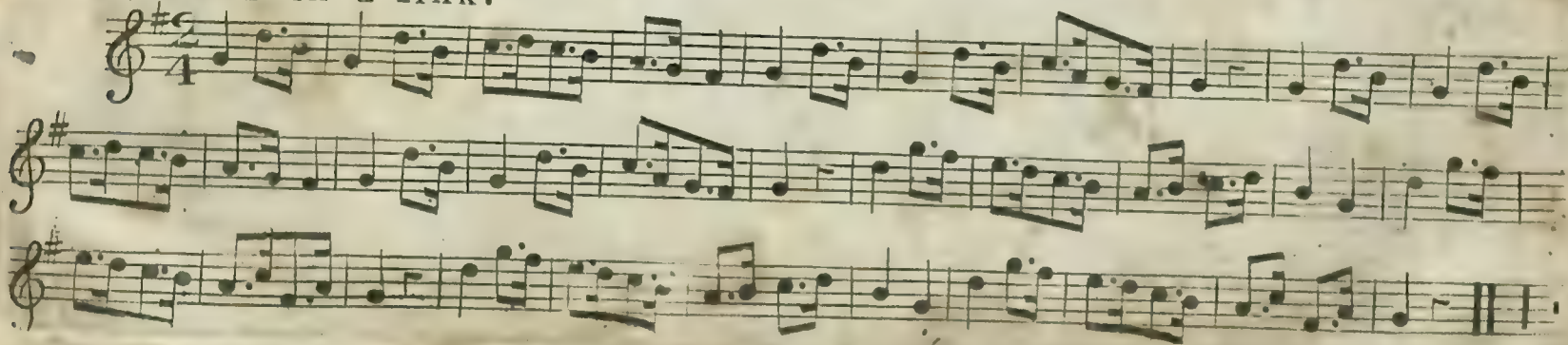
This Air may be Played an Octave higher



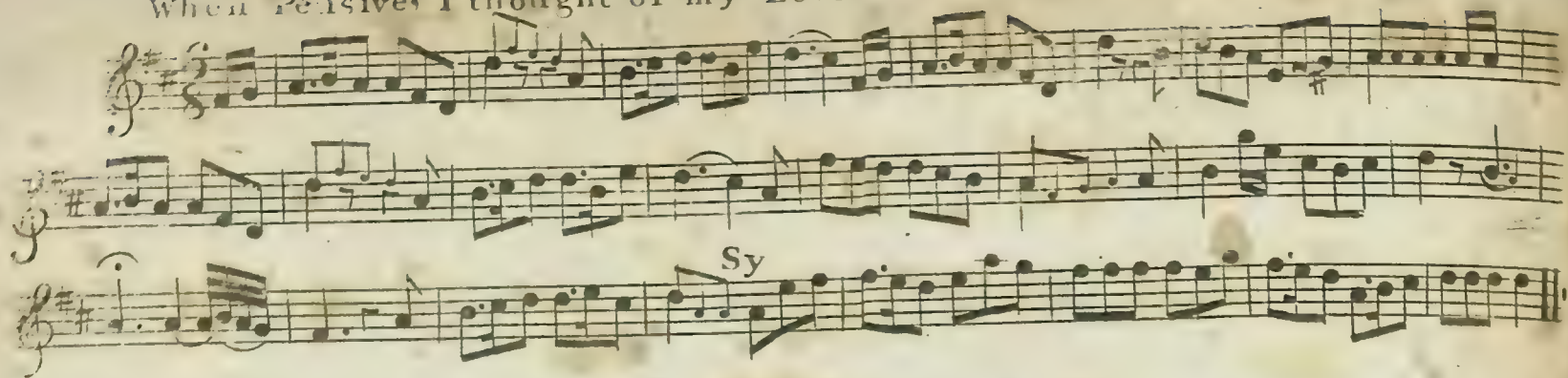
Life let us Cherish.



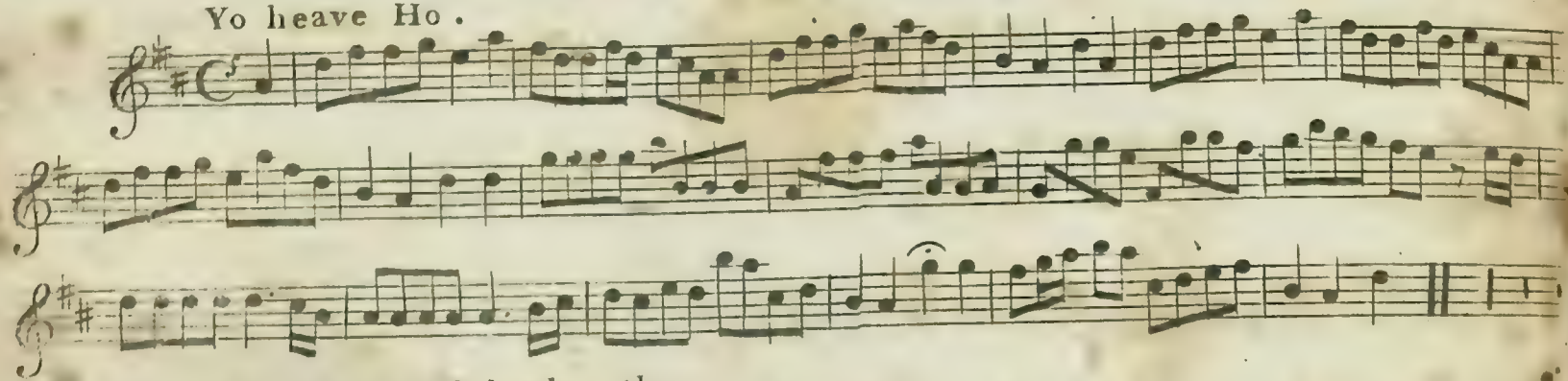
Tink a Tink.



When Pensive, I thought of my Love.



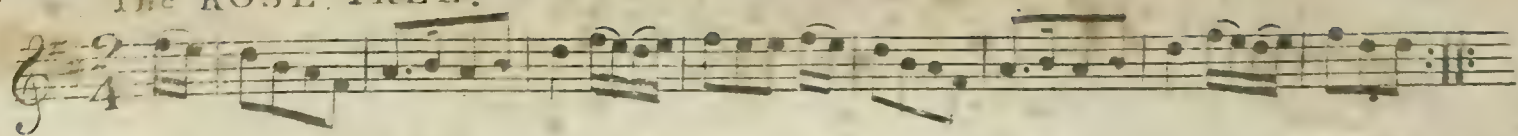
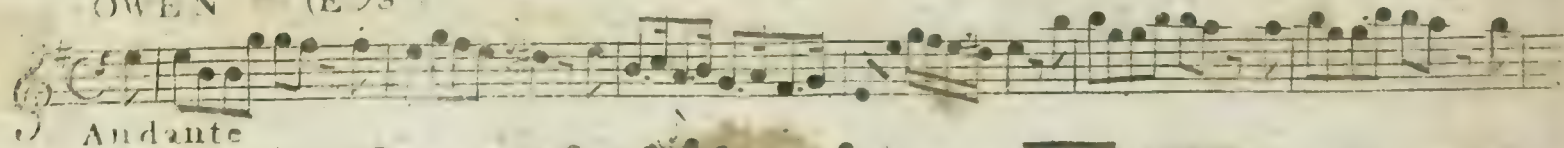
Yo heave Ho.



Within a Mile of Edinburgh.



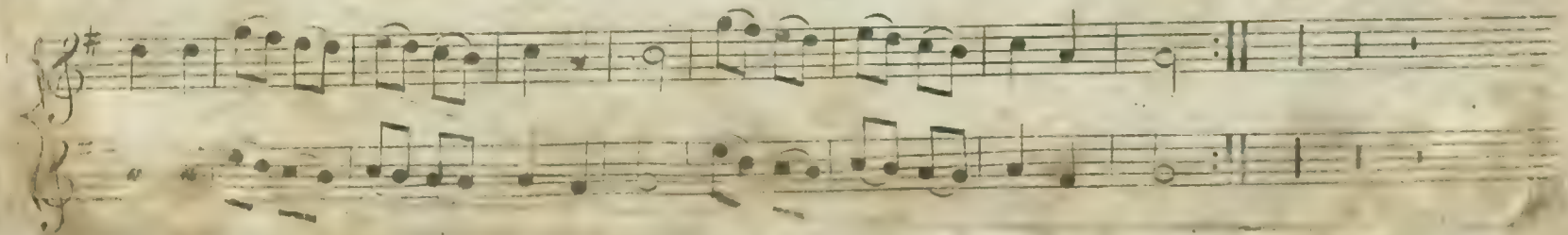
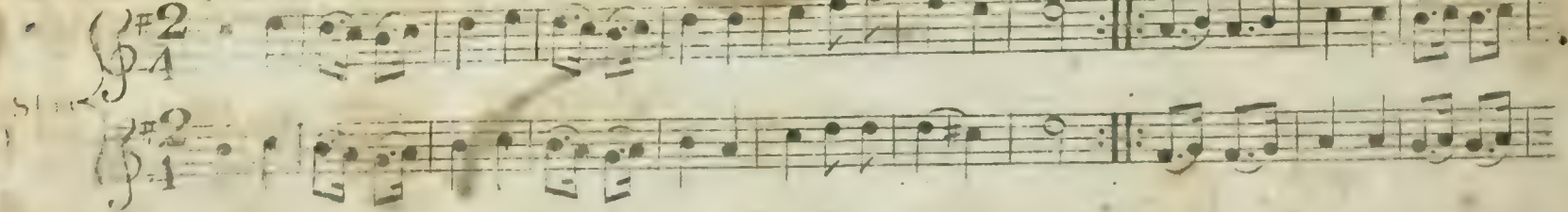
The ROSE TREE.

OWEN (E 23^d)

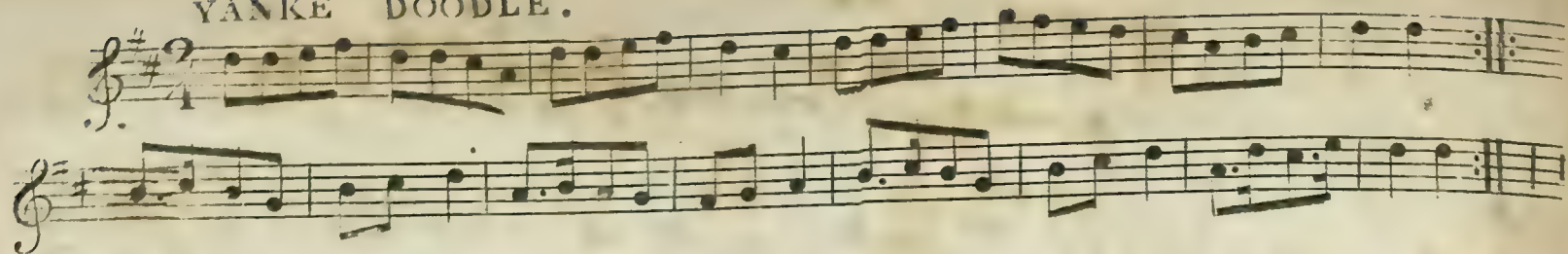
Andante



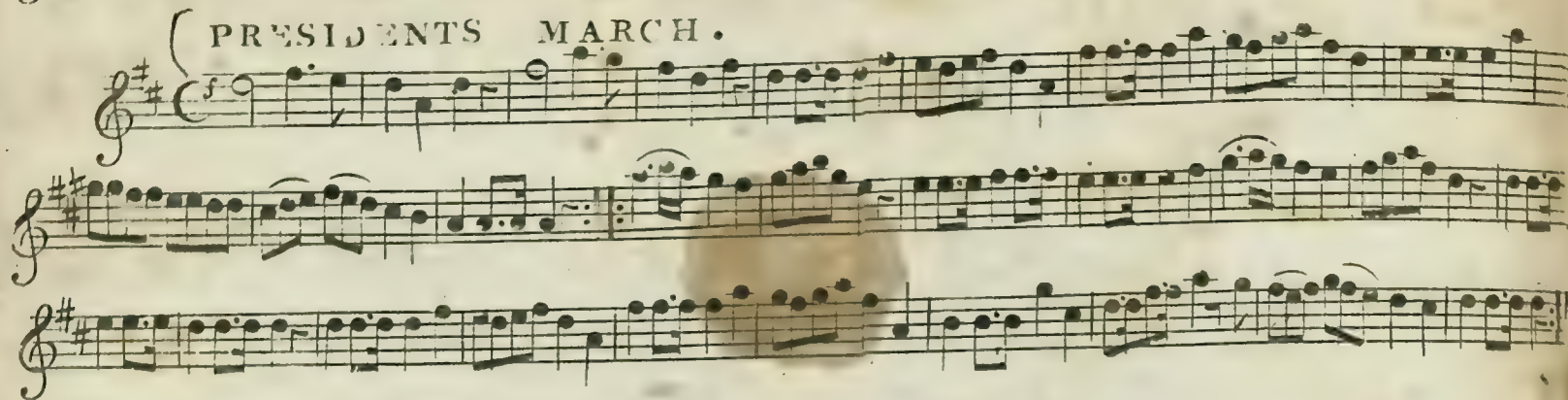
Christian Farmers Hymn FOR TWO FLUTE.



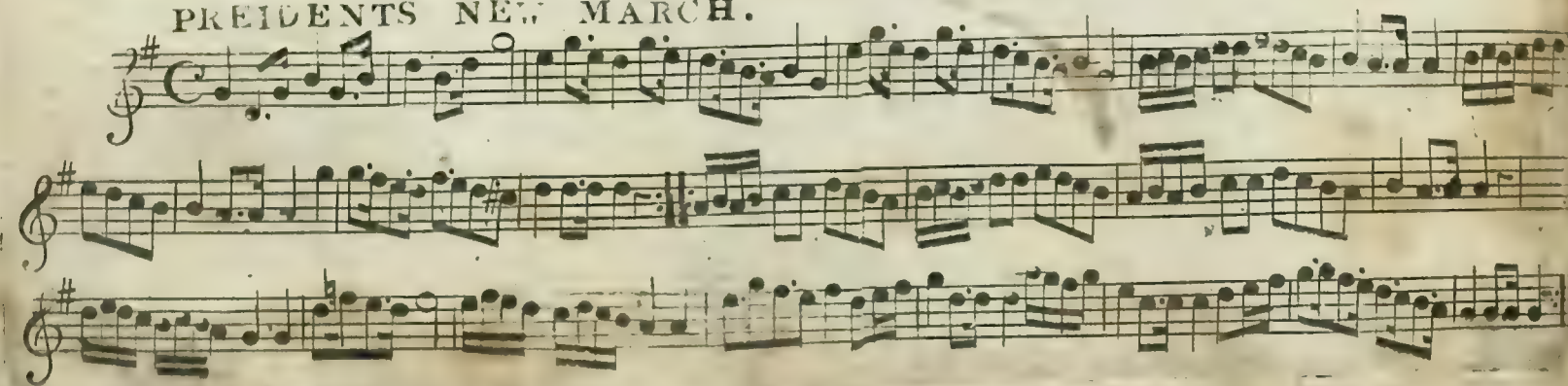
YANKE DOODLE.



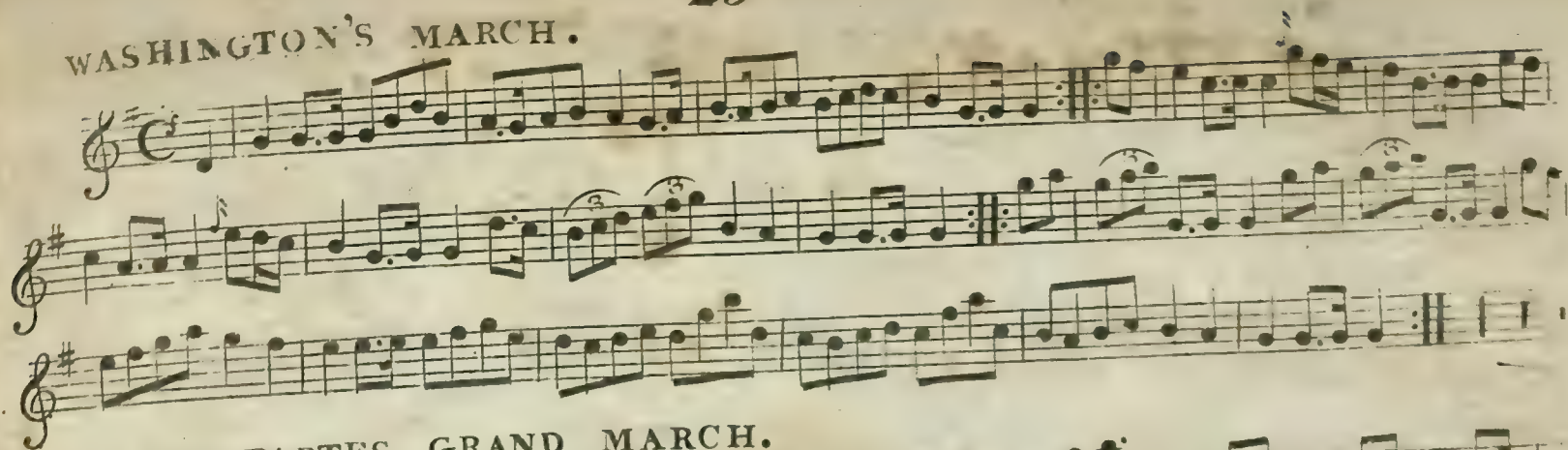
PRESIDENTS MARCH.



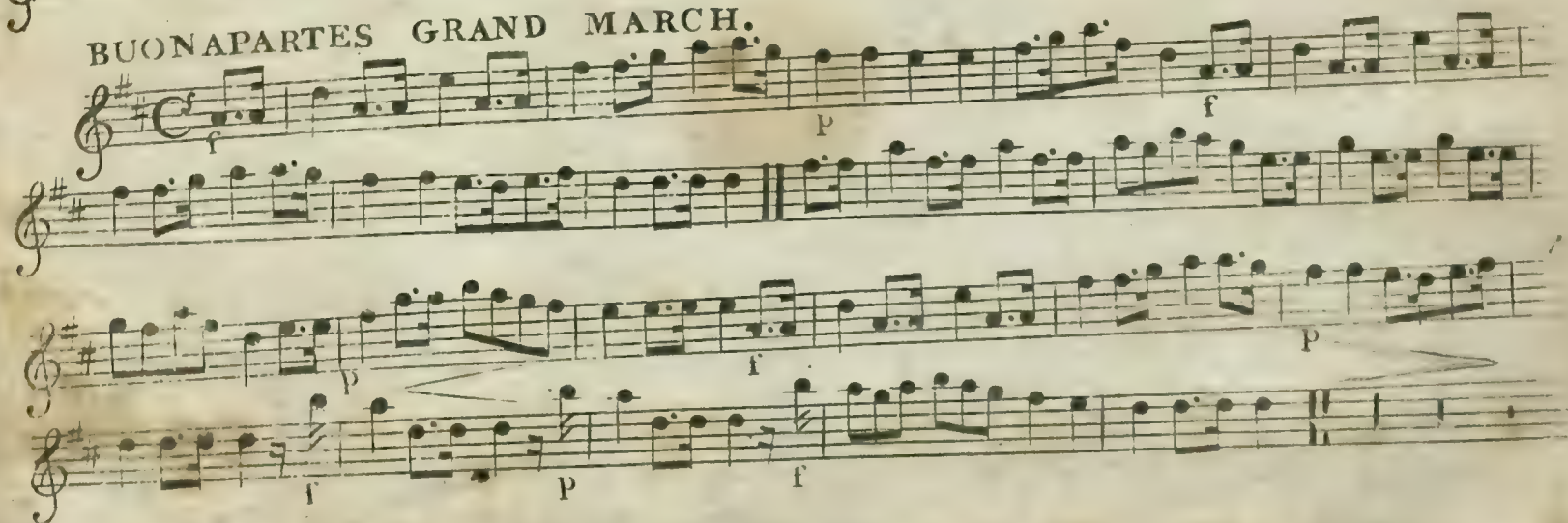
PRESIDENTS NEW MARCH.



WASHINGTON'S MARCH.



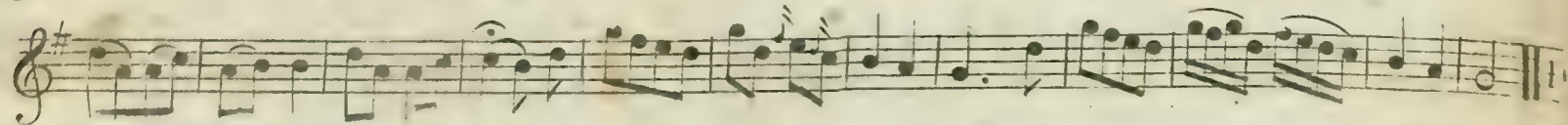
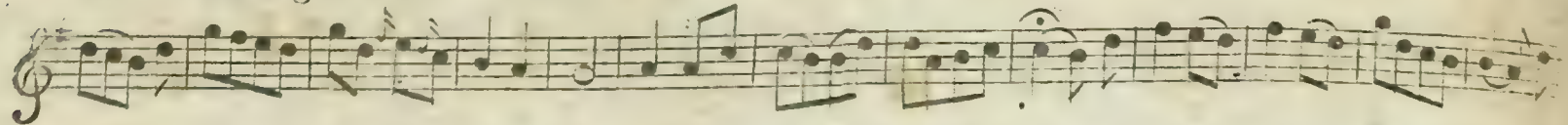
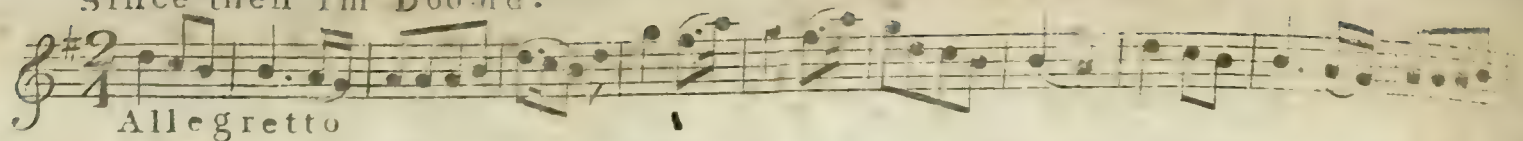
BUONAPARTES GRAND MARCH.



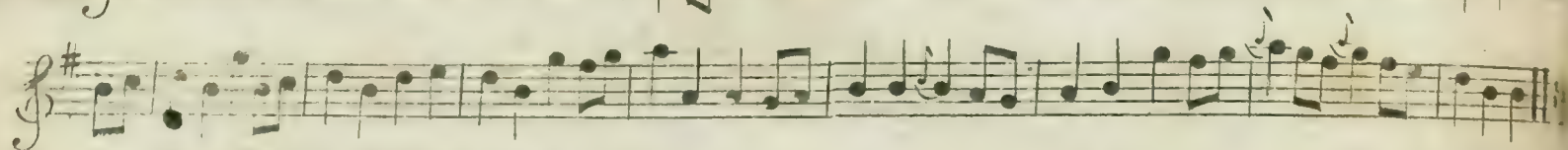
FREEMASONS MARCH.



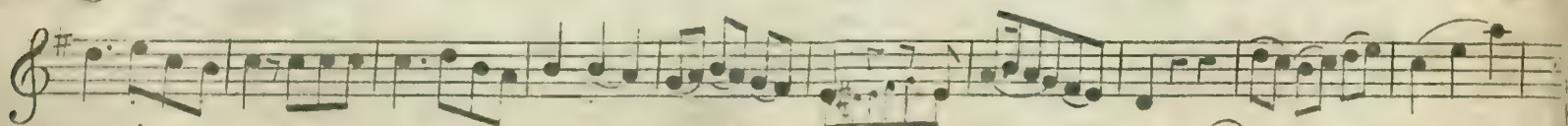
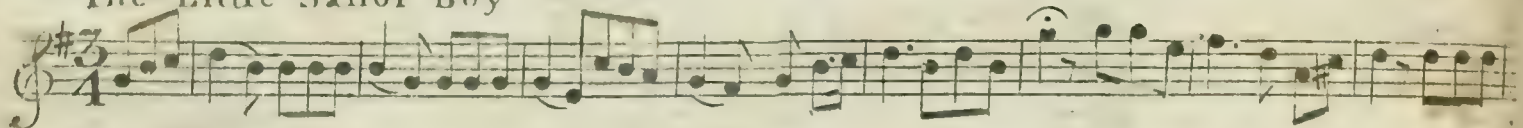
Since then I'm Doo'd.



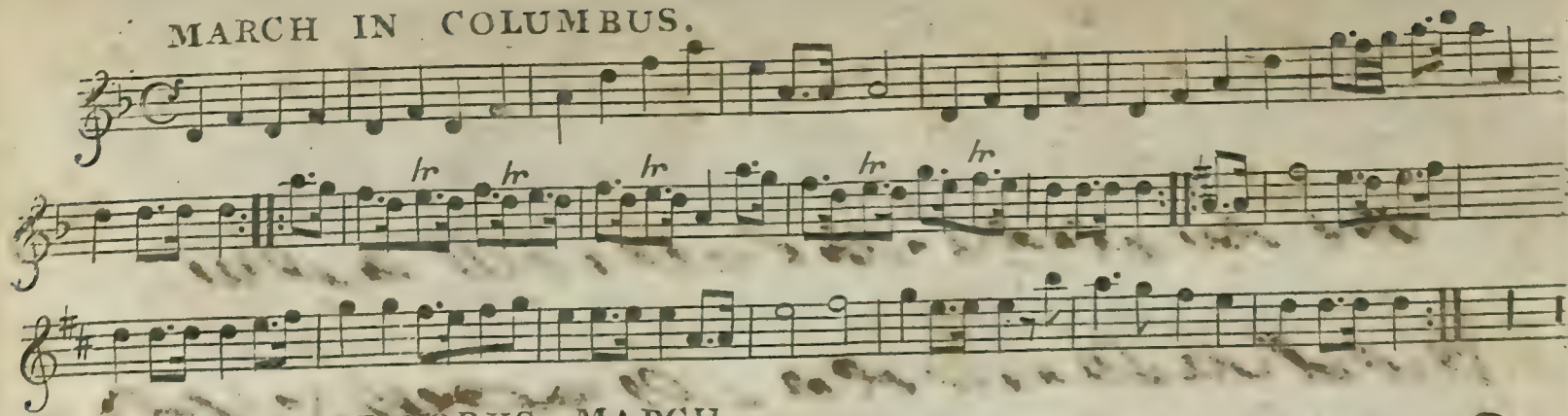
White Cockade.



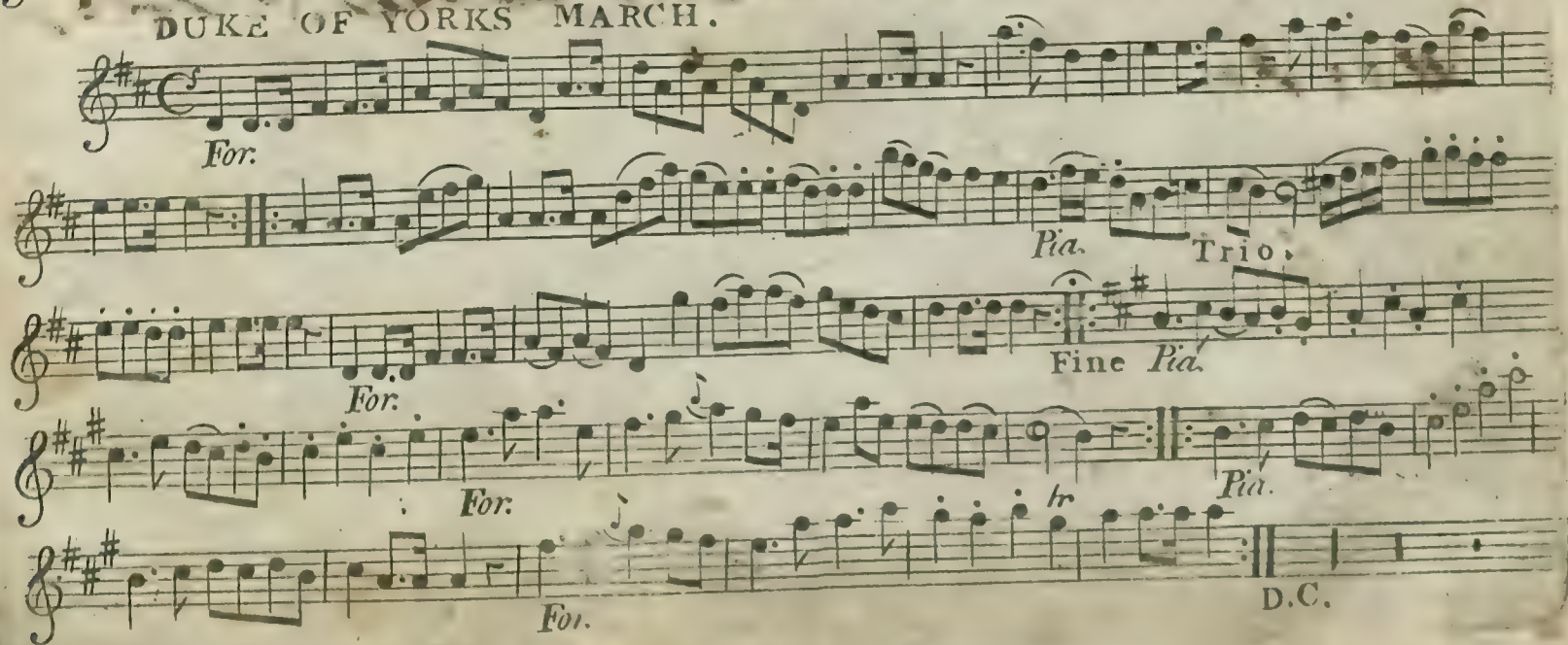
The Little Sailor Boy



MARCH IN COLUMBUS.



DUKE OF YORKS MARCH.



Magie Lawder, with Variations for Flute, or Violin.

Grisk

The Bass may be continued through the whole of the Vars.

Handwritten musical score for "Magie Lawder, with Variations for Flute, or Violin." The score is written on ten staves, alternating between treble and bass clefs. It includes a key signature of one sharp (F#) and a common time signature (C). The notation features various musical symbols such as notes, rests, and slurs. There are several handwritten annotations in brown ink, including "The whole of the Bass may be continued through the whole of the Vars." and "Var. 1st". The manuscript is aged and shows signs of wear.

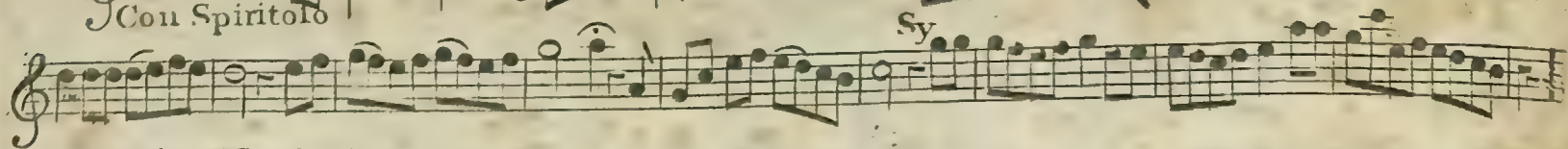
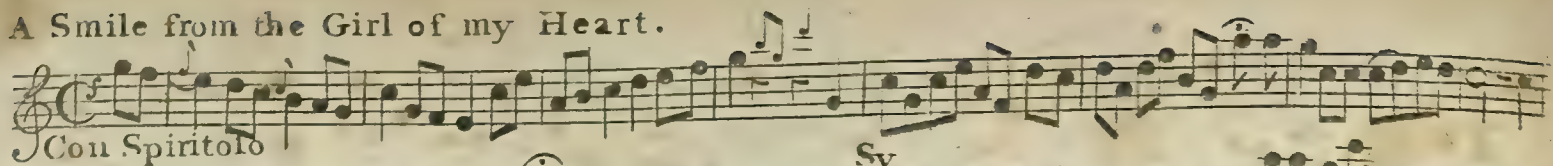
Handwritten musical score on page 29, featuring ten staves of music in G major. The score includes two variations, "Var. 2d" and "Var. 3d", and is marked with "Vio." and "hr" (harmonic). The music consists of rapid sixteenth-note passages and triplets.

The notation includes:

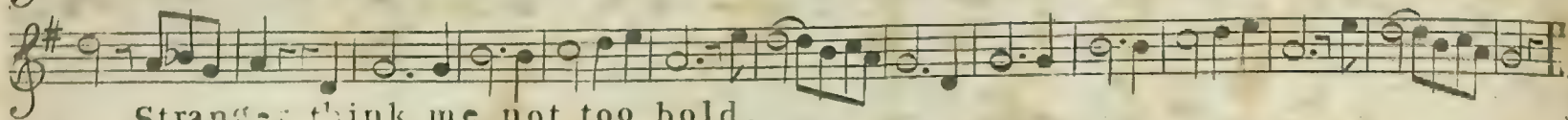
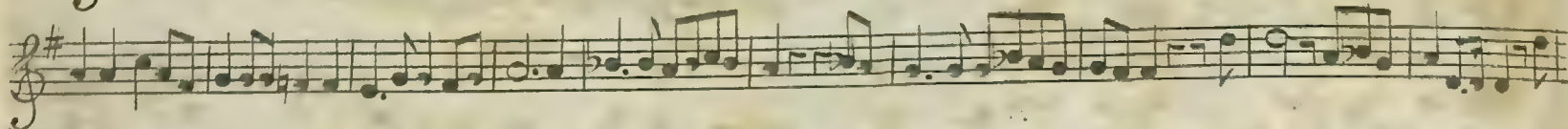
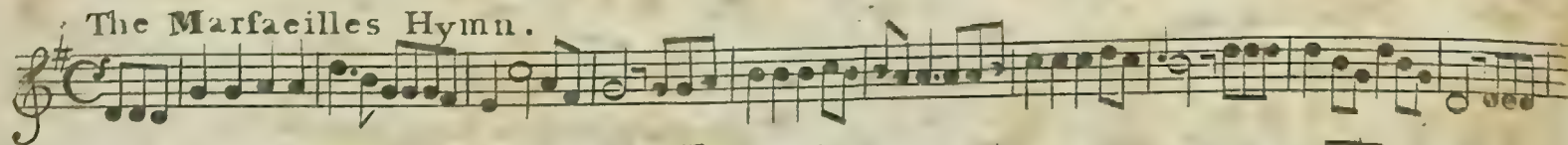
- Staff 1: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 2: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 3: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 4: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 5: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 6: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 7: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 8: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 9: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".
- Staff 10: Treble clef, G major key signature, rapid sixteenth-note passages, marked with "hr".

Labels "Var. 2d" and "Var. 3d" are placed above the staves. "Vio." is written below the staves. "hr" is written above the staves. The page number "29" is at the top center.

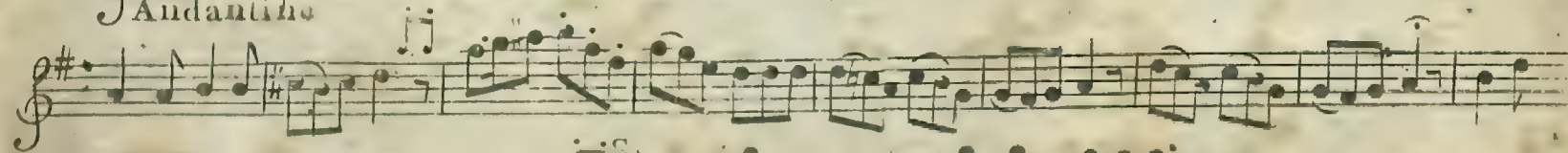
A Smile from the Girl of my Heart.



The Marfaielles Hymn.

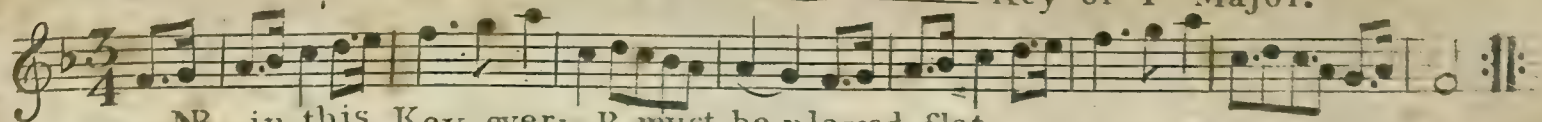


Stranger think me not too bold.

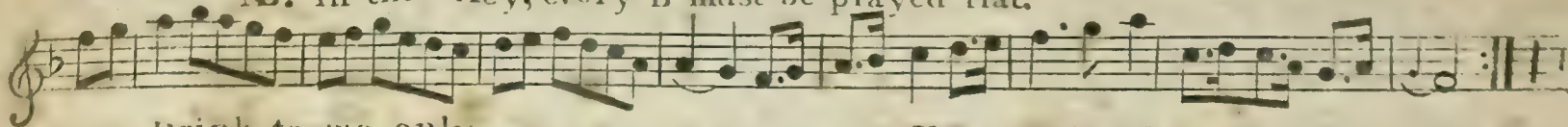


The YELLOW HAired LADDIE.

Key of F Major.

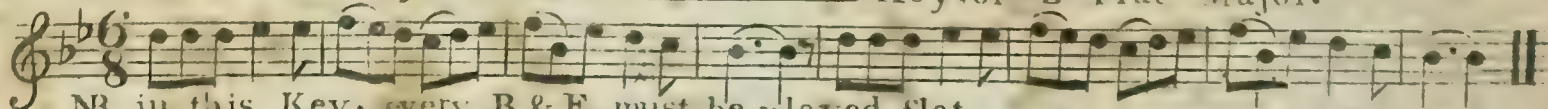


NB. in this Key, every B must be played flat.

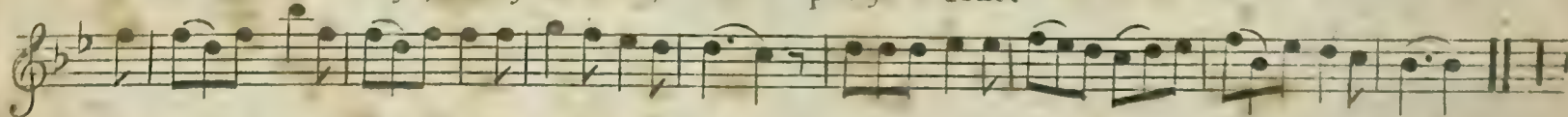


Drink to me only.

Key of B Flat Major.

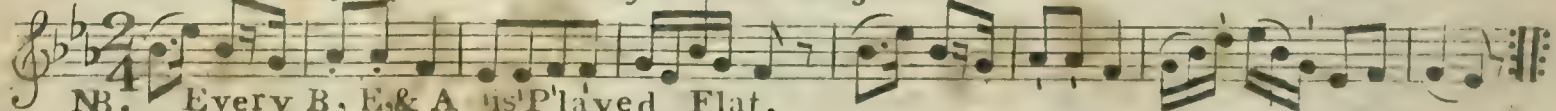


NB. in this Key, every B & E, must be played flat.



Air by Pleyel,

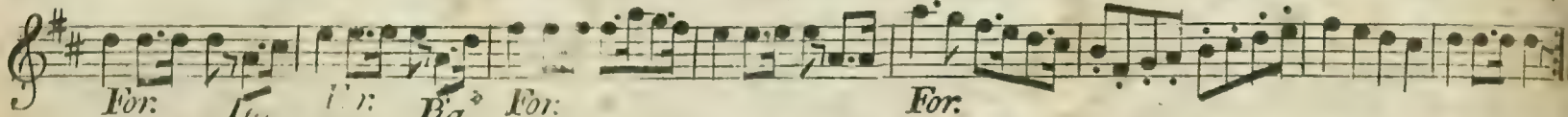
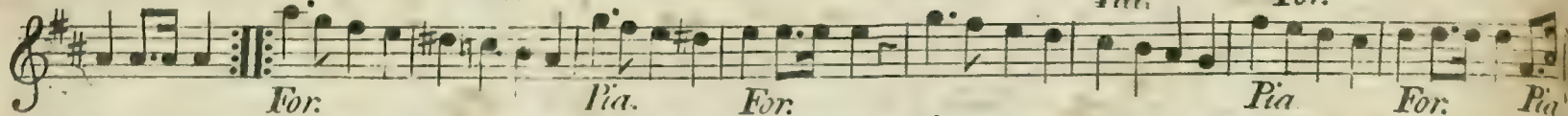
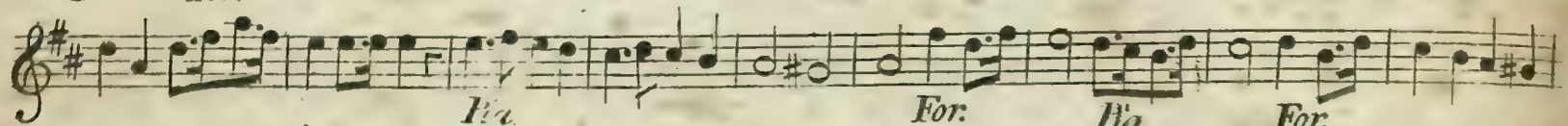
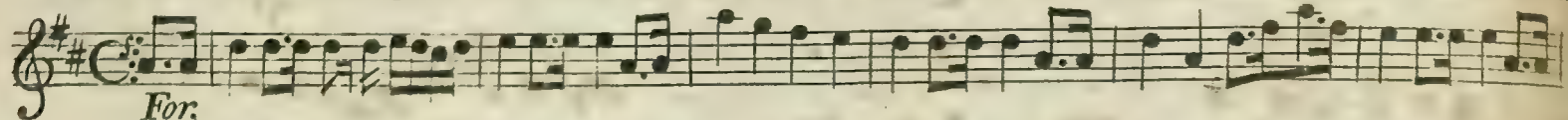
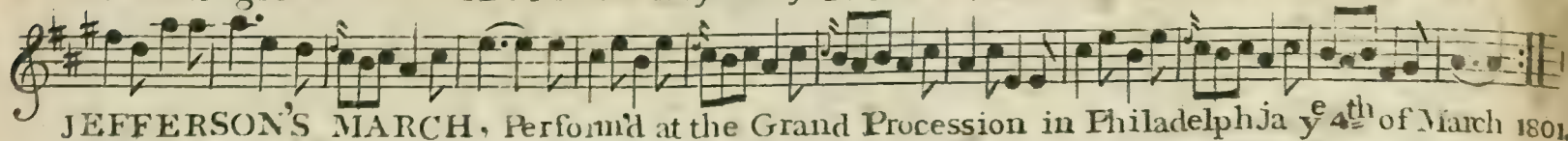
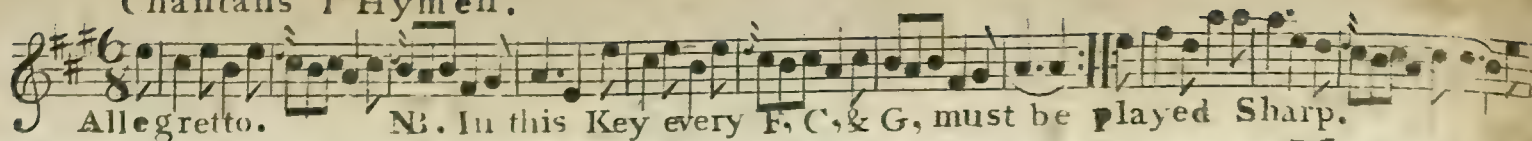
Key of E Major.



NB. Every B, E & A is Played Flat.



Chantons l'Hymen.



The Streamlet.

* These Bars are omitted the Second time Playing.

A DICTIONARY
of ITALIAN and other WORDS used in MUSIC.

A

Adagio, a flow movement.

Ad Libitum, at pleasure.

Affettuoso, tenderly.

Allegro, quick time.

Allegretto, not so quick.
as Allegro.

Andante, rather flow
and distinct.

Andantio, slower than
Andante.

Assai, enough.

B

Bene Placito, see

Ad Libitum.

Bis, play those Bars
twice, over which it is placed

C

Calando, to diminish the
sound, or thus >

Crescendo, to increase
the sound, or thus <

Crescendo Poi Calando,
or thus < > a gradual

rise & fall of the sound.

Con, with, as Con violins
with Violins.

D

DA Capo, or D.C. begin
again and end with
the first strain.

Dolce, or Dol., sweetly tender

Duett, Duetto, or Duo,
Music in two parts.

E

Espression, with expres^{on}

F

Fagotto, a Bassoon.

Finale, the last movement.

Finis, Fine, or Fin,
denotes the end.

Flauto Traverso, a
German Flute.

F. or Forte, loud.

FF. or Fortissimo,
very loud.

G

Grazioso, in a graceful,
pleasing style.

Grave, a flow movement.

L

Largo, very flow.

Larghetto, not so
flow as Largo.

Lento, or Lentement, flow.

M

M maestoso, bold.

Man can do, see Calando

Men, less, as men Ale^{to}
gro, not so quick as Alleg^{to}

Moderato, Moderate.

N

Non, not, as non

troppo, not too much

P

Pardendosi, see Calando

Piano, Pia. or P. soft.

Pianissimo, or P^{rr}very

soft.

Piu, more; as piu Alle^{to}

gro. Piu Presto, faster.

Presto, very quick.

Prestissimo, more quick.

Primo, first, as Flute first

Q

Quartuo, quartett, quartetto

Music in four parts

Quintue, quintett, or

quintetto, in five parts.

R

Rondeau, or Rondo, music
in which the first part is once
or oftner repeated.

S

Secondo, as Flute Second

Senza, without; as Senza

Violini, without Violins.

Spirito, with spirit.

Staccato, distinct.

Symphony, or Sy., that

which usually begin &

ends, and, frequently

in the middle of a Song

T

Tacet, be silent.

Trio, music in 3 parts.

Tutti alltogether.

Tympani, kettle drums

U

Unison, all alike.

V

Viola, the Tenor Violin.

Vivace, with life & spirit.

Volti, turn over.

Volti Subito, turn over
quickly.



THE
 MAID of the MILL
 a
 COMIC OPERA
Adapted for the
 VIOLIN
 GERMAN-FLUTE or HAUTBOY

LONDON

Printed for HENRY THORNTON, Violin and Guitar under the
 North Piazza of the Royal Exchange, Sold at LONGMAN & Co's, e may be had s d
 The Airs of the above Opera, Music Shop N^o 26, Cheapside - - - - - 1 6
 The Airs in Artaxerxes for - - - - - 2 0

A Table of the *Airs* with the Names of the Composers

Songs	Page	Authors
A		
Ah why should Fate - -	4	Picini
Ah how vainly - - -	10	Cocchi
An they court me - -	19	Haffe
C		
Cease oh cease - - -	20	Giardini
H		
Hark 'tis I - - - -	3	Lafchi
Hift I hear - - - -	16	Arnold
I		
If thats all you want -	1	Abos
In love to pine - - -	1	The late Elector of Saxony
I am Young - - - -	9	Vincani
L		
Lud Sir you seem - -	18	Pergolefi
Let me fly - - - -	22	Jomelli
M		
My Passion in Vain - -	11	Cocchi
My Life my Joy - - -	28	Bach
O		
Odds my life - - - -	6	Rinaldo di Capua
O what a Simpleton - -	24	Pergolefi
O leave me - - - -	25	Cocchi

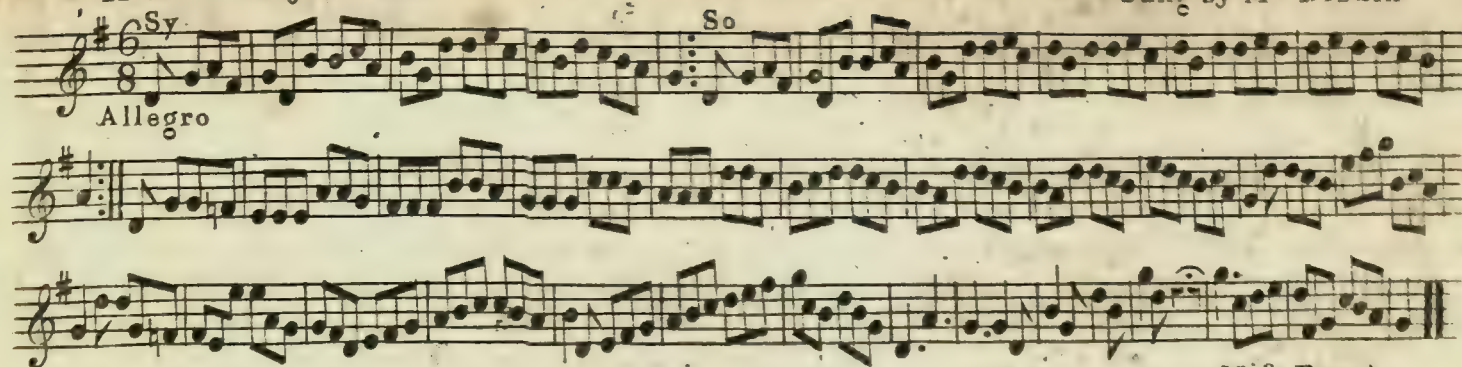
Songs	Page	Authors
T		
The Madman thus - - -	8	Monfignier
Trust me wou'd you - -	14	Bach
To speak my Mind - - -	21	Duny
Then hey for - - - -	27	Monfignier
W		
What are outward forms -	2	Ciampi
When you meet - - - -	28	Haffe
With the Man - - - -	5	Gallupi
When a Maid - - - -	13	Arnold
Why how now - - - -	6	Pergolefi
Why Quits the Merchant -	10	Scarlati
Was I sure - - - -	12	Pergolefi
Womens Tongues - - -	25	Duny
Who'll buy good luck - -	26	Duny
Who upon - - - -	26	Martini
Y		
Ye vile Pack - - - -	15	Gallupi
Yes 'tis decreed - - -	16	Monfignier
Yield who will - - - -	30	Phillidore
Z		
Zooks why shou'd I - -	19	Duny

If that's all you want

Sung by M^r Dibdin

6/8 Sy So

Allegro

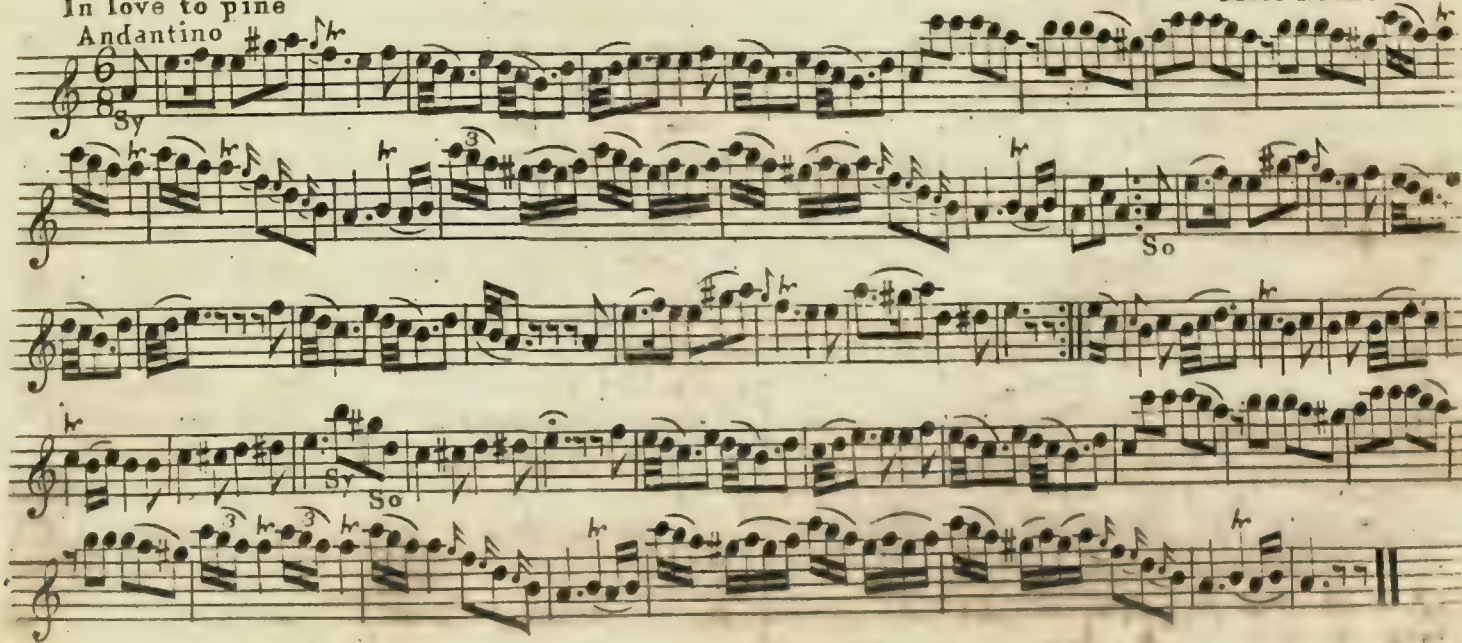


In love to pine

Miss Brent

Andantino

6/8 Sy So



What are outward forms

Miss Brent

Craziofo

So

Sy

So

Sy

So

Sy

SoSy

So

Sy

Hark 'tis I

Poco Pia

M^r Beard

3

So

Andantino Amoroso e Staccato

All^o

6
8

Sy

So

Sy

Sy

Ah why shou'd Fate

Miss Brent

All: con Brio



With the Man that

Miss Hallam

Andante il Spiritoso

This musical score is written for piano and voice. It consists of eight staves of music. The first staff is for the piano, with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo and mood are indicated as "Andante il Spiritoso". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff begins the vocal line, with the lyrics "With the Man that" written above it. The vocal line continues through the eighth staff, with lyrics "Miss Hallam" at the top right. The music includes several triplets, marked with a "3" and a slur. There are also markings for "hr" (hairpins) and "So" (sostenuto). The score concludes with a double bar line at the end of the eighth staff.

Why how now Mifs

M^r Shuter

Allegro

So

Sy

Sy

Sy

Sy

Sy

Odds my Life

M^r Beard

Allo Affai

Handwritten musical score on eight staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs. The lyrics "Sy" and "So" are written below the notes, often with a dot above them (e.g., Sy., So.). The final staff concludes with a double bar line and the instruction "Da Capo S:".

Sy

Cantabile

Mr Mattox

I am Young and

Miss Peitler

Handwritten musical score for "I am Young and" by Miss Peitler. The score is written on eight staves in treble clef, 2/4 time. The key signature has one sharp (F#). The music is written in a cursive, handwritten style. The lyrics "Lo for So" are written under the first staff, "Allegro" under the fifth staff, and "Sy" under the seventh staff. The piece ends with a double bar line and a repeat sign.

Why quits the Merchant

M^r Baker

Moderato

h So h So Sy h

Ah how vainly

Sy

M^r Mattox

Grazioso

h So

Handwritten musical score on ten staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *hr* (hairpins) and *h* (accents). The lyrics "My Passion in vain" and "So" are written below the first staff. The name "M Mattocks" appears on the right side of the fourth staff. The piece concludes with a double bar line on the tenth staff.

My Passion in vain So M Mattocks

All^o Sy

So

Was I sure.

Miss Brent

J. All^{re} affai

So

Sy

So

So

Sv

So

Sv

5.

5.

57

8.

Sv

So

S

5.

12

So

3.

S.

Sy So Sy So Sy

So

S.

When a Maid

Allegro

Mr Baker

So Sy

So

h

h

Trust me wou'd you

Miss Brent

Allegretto

The musical score is written on ten staves. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegretto*. The notation includes various rhythmic values, rests, and dynamic markings such as *hr* (hairpins) and *so* (sostenuto). Trills are marked with *tr* and triplets with *3*. The piece ends with a double bar line.

Handwritten musical score for "Ye Vile Pack" in 3/8 time, featuring a treble clef and a key signature of one sharp (F#). The score consists of eight staves of music. The first staff is labeled "Ye Vile Pack" and the second staff is labeled "Allegro". The music is written in a single melodic line with various notes, rests, and slurs. The score ends with a double bar line on the eighth staff.

Hist Hist I hear

Mifs Hallam

Sy

Yes 'tis decreed

Mr Baker

All^o con Spirito

So

The musical score is written on eight staves. The first six staves are for the first part, and the last two are for the second part. The first part ends with a double bar line. The second part begins with 'Yes 'tis decreed' and ends with a double bar line. The tempo/mood is marked 'All^o con Spirito'. The names 'Mifs Hallam' and 'Mr Baker' are written above the staves. The lyrics 'Hist Hist I hear' and 'Yes 'tis decreed' are written above the staves. The lyrics 'Sy' and 'So' are written below the staves. The tempo/mood 'All^o con Spirito' is written below the staves. The names 'Mifs Hallam' and 'Mr Baker' are written above the staves. The lyrics 'Hist Hist I hear' and 'Yes 'tis decreed' are written above the staves. The lyrics 'Sy' and 'So' are written below the staves. The tempo/mood 'All^o con Spirito' is written below the staves.

Lad Sir you seem

Miss Poitier

Presto *P.*

Sy E So

Sy So

So

So

Sy

P

Mr Diben

Allegro affai

Zooks why shou'd I

Allegro

Mr Board

Al Segno

Ceafe; Qh ceafe

Miss Brent

Andante

Y

fe

1

So

Sv

1

Sv

1

50

SV

P

1

Su

Sv

S n

Sy

To speak my Mind

Mr Shuter

Allegro

So

Sy

So

Sy

So

Let me fly

Mr Mattocks

A handwritten musical score on eight staves, all in treble clef and D major (two sharps). The piece is titled "Let me fly" and attributed to "Mr Mattocks". The notation is characterized by frequent triplets, often beamed together, and various rests (half, quarter, eighth, and sixteenth). The first staff begins with a common time signature "C" and a first ending bracket labeled "All^o". The piece concludes with a final cadence on the eighth staff, marked with a double bar line and a repeat sign.

Sy

When you meet

Allegro

2/4

Mr Dibden

S

S

So

O what a simpleton

Miss Poitier

A handwritten musical score on aged paper, featuring eight staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a single melodic line. The lyrics 'O what a simpleton' are written above the first staff, and 'Miss Poitier' is written above the top right of the score. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'f', 'Po', 'So', 'hr', 'Sy', and 'So' are written below the notes on the first six staves. The piece concludes with a double bar line on the eighth staff.

f *Po* *Po* *Po* *f* *So* *hr* *hr* *Sy* *So*

Allegretto

Who'll buy good luck

Mr. Hallam

So

Who upon the

Mr Baker

Andantino

Sy

So

Sy

So

Sy

So

Then hey for a

Mr Beard

So

Allo

hr

Sy

S.

hr

So

hr

So

Sy

Sy

So

Al Segno S.

Andante

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